Center for Japanese Studies of Sophia University

Japanese Language Patterns

a structural approach

Volume I

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CONTENTS

These materials present a new analysis of the Japanese language and a new approach to teaching it. The materials were used successfully by many whose aim it was to so completely master Japanese as to attain not only fluency in the grammatical forms of the language, but also understanding of the thought patterns of the native speakers of the language. The following are the facts and principles considered in the long preparation of these materials.

COMPLEXITY AND SCOPE

Language functions as an organic, but complex unity. It is on account of this complexity that the attention of a beginner cannot be focussed simultaneously on specifically different aspects of a new language. Therefore in the teaching process different aspects should be presented separately, one at a time, until the day comes when all the elements which were learned separately can be reintegrated into one living language.

Thus, rather than dealing with all or several of the aspects of the Japanese language in one place, these materials deal primarily with SENTENCE PATTERNS. Sounds, accent, and lexical items are not analyzed here unless they have a bearing on the structure itself. These materials are one section of a full Japanese course which should include Japanese pronunciation, an introduction to the Japanese writing system, and progressive Japanese readers.

JAPANESE LANGUAGE PATTERNS is the most fundamental course, and the one for which the greatest need is being felt today. For this reason it has been prepared for the publisher before the other sections of the complete course. The type of Japanese taught here is STANDARD COLLOQUIAL JAPANESE. Elements of the formal and written language are not treated in this course except for purposes of comparison or recognition.

MOST EFFECTIVE MATERIALS

The adult student, unlike a child, approaches the study of a new language with a set of deeply rooted habits formed according to the patterns of his native language. When these native habits conflict with forms in the new language, the native habits will be a constant source of interference. They will present the problems that block the student's efforts to learn and master the new language. It follows, therefore, that materials based upon a careful descriptive comparison of the linguistic habits of the student's native language with those of the language to be learned will produce the most effective materials for teaching a foreign language.

On the basis of such a careful comparison, then, those structures of the new language will be labeled as "easy" which have a corresponding parallel structure in the language of the student. Those structures of the new language which do not have parallel equivalents, or which have no equivalents at all in the native language of the student, will be considered "problems". In these materials we especially stress this second category since mastering the "problems" means mastering the language.

The two languages contrasted in these materials are Japanese and American English. Often enough this contrasting is done explicitly; implicitly, certainly, some contrasting is always present in the selection of the forms, in the manner of presenting them, or in the method of drilling them.

FUNDAMENTAL STEPS

Learning the sentence patterns of a foreign language includes these three fundamental steps.

Understanding the Patterns. In order to understand the pattern, we must consider the form, meaning, and distribution of the pattern. We consider the FORM when we answer the following questions. What are the elements constituting a given structure? What elements can be replaced by what class of words? What elements are optional? How do the elements change in their arrangement and their environment? We consider the MEANING when we consider the cultural world of the people using the language, when we ask how that culture looks at and pictures any reality, what are the social overtones of the structures. Finally, we consider the DISTRIBUTION when we examine when one form is used and when another; when we investigate how far the border lines of one structure reach when compared to those of related structures.

Producing the Patterns. Knowing about the patterns is not synonymous with knowing how to use them at the proper times; just as knowing about the language is not the same as knowing the language. To learn to speak the language naturally one must first drill it artificially under controlled conditions in the classroom and language laboratory by means of carefully planned linguistic drills. A set of carefully selected contrastive examples, presented by the teacher and repeated by the student, is much more effective for mastering a pattern than theoretically worded rules which are easily forgotten. One memorizes "key examples" rather than abstract rules. The effectiveness of a class period is in direct proportion to the amount of time the student spends talking the language.

Establishing the Patterns as Habits. In the traditional approach to language learning, most students would rest content with an understanding of the patterns; most teachers and textbooks would rest content with some kind of drill, mostly repetition and

translation. What is new in the modern approach to language learning is this third basic step. To be able to speak a language naturally, certain elements of the language must have been so thoroughly assimilated that they become automatic habits, just as when one learns how to play a musical instrument or to drive a vehicle. When he is using the language, the speaker's attention must be sufficiently free from the mechanics of the language in order to concentrate on the message he has to convey. The mechanics of the language (sound system, basic structures, basic lexicon) should be relegated to the place where they belong, namely to the habitual, semi-automatic level of consciousness. To arrive at this necessary stage, the item to be mastered is carefully and progressively drilled, over and over again, to the point where the student can reproduce the item while his attention is drawn to something apart from the item under study. Only then will he have mastered that portion of the language. Mastering a language means "overlearning" it.

It is because of this fundamental principle that these materials devote so much space to drills. The student should never yield to the temptation to pass over the drills because he already understands the structure. There are many who understand the grammatical rules of Japanese, but who, nevertheless, remain unable to speak it.

PATTERN LEARNING

Conversations and narrations are the end result of pattern learning, rather than the means to pattern learning. When the student tries to learn the grammar of a language through conversations and short stories, he will tend to learn the recurring sentences as individual items, and not as models or patterns of sentences. Since language is not a collection of useful sentences but a system, nobody, least of all the student, is expected to be able to construct the system from individual sentences. Some may argue that learning a language through narrations and conversations is much more interesting to the student; but experience has shown that the most interesting approach for the student in the long run is that which produces the best results. In the various learning stages, besides theoretical systematic study and drills, to a certain extent it is true that conversation is also necessary. Nevertheless, in the beginning, the choice should be made in favor of systematic study and drills, since everything cannot be accomplished at once. Moreover, conversation tends to distract at this stage. Systematic study constructs, and its positive results will soon become apparent.

Those aspects in the language which are best taught through narrations and conversations will be presented at a later stage in the learning process, after the student has become familiar with the structures which occur and recur in such narrations and conversations. In this way, it is our aim to make more efficient use of study activity to produce a harmonious network of skills progressively.

LIMITATIONS OF TRANSLATION

Translation is a language skill which is very useful in itself, but is not a proper method for beginning the teaching of a new language. Seeing Japanese through the patterns of English will only distort Japanese, while at the same time it may cause the student to overlook all those elements which exist in Japanese but have no counterparts in English.

Not all types of translation work should be ruled out, however. Outside the classroom's artificial atmosphere, the English speaking student will often react to a concrete situation by first formulating his ideas in English before expressing them in Japanese. To remove the possibilities for error which such a process entails in it, we must show the student how certain Japanese formulas are expressed in a completely different way from the English. This type of translation we favor, provided that the student is already familiar with the particular Japanese patterns in question.

LANGUAGE AND ITS IDEOGRAPHS

Although the Japanese writing system greatly influenced the written language and even the spoken language to some extent, one should never make the mistake of identifying the Japanese writing system with the Japanese language. A writing system is, basically, only one of the techniques used to record a language, a spoken language. Therefore, in general, when knowledge of the spoken language precedes knowledge of the writing system, both the language and the writing system are learned faster and better. It is a mistake to teach complex Japanese patterns wrapped up in an equally complex writing system. For this reason we use the Latin alphabet (roomaji) in these materials, and our teaching of Japanese ideographs (kanji) follows at a later stage, after the student has already become familiar with the words represented by the ideographs and with the types of sentences in which these ideographs occur. There are, it is true, a limited number of patterns for whose full understanding one must take into account the function of some ideographs; but these are exceptions.

The student should concentrate on the language taught in these materials first. It is the basic language, from which the more formal language is derived and understood. Later, in our proposed work, THE JAPANESE WRITING SYSTEM, we shall introduce the student to that more formal language which he will certainly need to know, and which he will come to master in a shorter time once he knows the basic language.

LEXICAL ITEMS

The vocabulary used in these materials is based on the result of a study made by a group of experienced language teachers on the average

lexical needs of an educated foreigner living in Japan. These experienced teachers did not intend to provide the technical vocabulary pertaining to any specialized field; they merely selected the words required for conversation on current topics and for a mastery of the Standard Kanji, a list drawn up by the Japanese Ministry of Education.

TOWARD THE SERIOUS STUDENT

We feel these materials will prove valuable to the serious student whether he be a beginner, or in a more advanced stage. The beginner will progressively advance with a systematic series of habit forming drills in which he will face no problem for which he has not been sufficiently prepared. The advanced student will find assets hitherto unavailable: a comprehensive view where materials are grouped to offer a complete picture of each particular structure, and a thoroughness that neither underrates nor omits any important or worthwhile feature of the spoken language.

Some new terminology has been used, but this was forced on us by the Japanese structures themselves. We have also felt it necessary to avoid applying Western concepts to an Eastern language.

We are confident that these materials will be of use to those who have struggled with the language without effective materials, and to the ever-growing number of serious students of the Japanese Language.

Anthony Alfonso

INTRODUCTION TO THE INSTRUCTOR:

HOW TO USE THESE MATERIALS

GENERAL REMARKS

The students should acquire a thorough understanding of the patterns before proceeding to the exercises. When explanations are given, the following should be kept in mind: (a) The drills themselves can often be the best explanation of points which may be easy in practice but difficult in the abstract. (b) The students should be brought to an understanding of the more general pattern which often underlies an individual pattern. In this way, they will profit from a synthetic view of the language. (c) Philosophizing is to be avoided. This should be clear from the now widely stressed fact that language is an artificial code of communication. Although there may be deep significance behind the emergence of certain patterns, most patterns depend upon usage for their continued existence. (d) The function of explanation is not necessarily achieved through translation. One and the same Japanese pattern might be said in English in many ways, depending on circumstances. If the meaning of a pattern is not first made clear, translations can be misguiding. (e) Explanations should be offered with an accuracy that is at the same time brief, since most of the class time should be devoted to drills.

Experience has shown that a totally oral presentation of these materials is the most effective way to master them. Therefore we strongly urge that books remain closed during the explanations, and especially during the drills. Nevertheless, the following are special cases: (a) Since some students rely heavily upon visual memory, seeing the pattern may help them to say it. The instructor should make allowances for this case, without at the same time depriving such students of the proven benefits of learning by hearing. (b) When long or involved sentences are under study, students may find profit in opening their books until they have become familiar with the sentences.

Although normal speed in speaking, both on the part of the instructor and on the part of the students, is an ultimate goal of language proficiency, other goals should not be displaced. Understanding and accuracy must be held as the first objectives at all times. Hence, the instructor should not hesitate to speak slowly to the students, especially at the beginning, nor should he be impatient for the students to speak at a normal rate of speed. Reflection will further reveal that there are various degrees of normal speed, all equally acceptable. While some students may feel they must speak the new language as fast as they speak their native tongue, they will do well to speak slowly, but accurately, in order to form the proper habits.

If repetition may be considered the Golden Rule of language learning, then each class period should start with a repetition of the preceding class. After every four or five classes, there should be a repetition of the previous classes. After one section of the materials has been covered there should be a repetition of that section. From time to time, the instructor will notice a mistake which reveals a gap in the students' knowledge of a previous pattern. At such times he should refer back to those previously studied patterns. Such constant referring back may prove even more effective than the formal repetitions.

Since correcting a student's mistakes is an act of kindness, condoning his mistakes is a disservice to the student. In this regard, the following considerations may be of value: (a) The instructor does not fulfill the role of a corrector by merely saying correctly what the student has said incorrectly. Correction is completely effective when the student himself corrects his mistake. (b) Time should not be spent to correct all mistakes of inadvertence, whereas those of ignorance, or lack of understanding, should be carefully corrected. (c) Each and every one of a student's mistakes need not be corrected immediately. One or two of the more serious ones can be corrected, and the others will very likely present themselves at another turn.

During grammar pattern classes, there may be occasions when the introduction of new vocabulary will present a problem. To eliminate any such difficulty, the students may be permitted to place the vocabulary of that lesson before them during this first résumé of the lesson. When the structure itself depends on the meaning of a word unknown to the student, its meaning should certainly be given. When the meaning of a word is unimportant for understanding the pattern, the flow of the class exposition should not be interrupted. The student should look up the word privately.

A final question of a general nature is the proportion of Japanese and English to be used by the instructor in grammar and drill explanations. The instructor may start as early as he wishes to use Japanese for greetings and various classroom expressions. The students will soon learn these expressions as items. Drill directions may be given in English, but it is better if the instructor tries as soon as possible to make Japanese serve here too. The students will be able to understand what they are to do if an example or two is given. The key ideas of the pattern should, in the beginning at least, be developed in English. In such explanations, everything must be subordinated to understanding. At advanced levels, explanations of patterns may be given in Japanese, but even then it is prudent to outline the explanation in English.

THE MATERIALS AS A WHOLE

These materials should be presented in the general order in which they are given. If that order is changed, especially with beginners, the students will be faced with structures for which they have not been pre-

pared. One of our main guiding principles in the preparation of these materials has been that students should learn one thing at a time.

Patterns readily understood, those that are more difficult, and those of a restricted use are grouped separately within one structure frame, lesson, or section of a lesson. The drills are likewise graded according to the challenge they present to the student. With this arrangement, the instructor may, if he so chooses, leave the more difficult sections for a later date, or for some review period, without at the same time interfering with the grammatical progression by omitting a pattern entirely.

The instructor should not become unduly troubled over difficulties that may arise when a student strives to master individual patterns, or again when he attempts to combine several patterns in a single sentence. It frequently happens that difficult patterns are more easily mastered after the student has become familiar with other patterns. Therefore, it is not advisable to stay at one lesson until it has been completely mastered. It will be better to advance and then to return to the trouble spot in reviews and repetitions.

Each lesson is divided into the following sections: (a) Key Examples, (b) Structure Frame, (c) Remarks, (d) Practice. It is important to realize that it was not intended that each of these sections be studied separately and learned thoroughly before going on to the succeeding section. On the contrary, the sections should be presented as an organic whole, integrating similar items of each section. The procedure will be explained below.

The function of the Key Examples section is to summarize in single sentences, instead of in abstract rules, one particular pattern of the language. The Key Examples should be recorded, on tapes for use in a language laboratory or for individual study, so that the student may review large sections of the grammar in a few minutes.

The function of the Structure Frames and of the Remarks is to present the various patterns graphically, clearly, and concisely. The Form of each pattern has been our determinant in choosing the type of Frame employed. One type of Frame features a contrast of Japanese with English. Another type emphasizes the theoretical nature of a pattern. This second type of Frame should be explained with care, since such Frames, despite their theoretical nature, are designed to open insights into the unique structure of the Japanese language.

The Practice section is designed to make the language the student's own through the formation of solid habits. The habit forming drills, not strictly mechanical, present a challenge to the student in order that conscious intellectual activity might support the pattern, and produce fluency with discernment. This discernment is developed by offering contrasts between similar Forms. Until the student is able to differentiate the Form of one pattern from other Forms closely related to it, he cannot

be said to have mastered the given pattern. Thus it is this facile discernment between Forms which is the final aim of the drills.

THE LESSON SECTIONS

In most Structure Frames there are several points developed. Each point is exemplified in the Key Examples. The instructor should always present only one or two points at a time, using two contrastive examples whenever possible.

The instructor should state aloud the key example or examples he has selected, should indicate the point illustrated, and then have the students repeat each example after the instructor. For instance, from Lesson 1.1:

<u>Instructor</u>: "Observe how a sentence like 'I speak Japanese' is said in Japanese. The word preceding 'O' is the object, and the verb comes last in the sentence:

Nihongo o hanashimasu." (The students repeat . . .)

At this early stage, one sentence at a time is sufficient, for the mere repetition of unfamiliar words constitutes a fair degree of difficulty. Consider another instance from Lesson 5.1:

<u>Instructor</u>: "Repeat after me. Observe how different verbs are used with different subjects—the subject is the word that comes before 'GA':

Sono heya ni SEITO GA IMASU." (The students repeat . . .)
"Sono heya ni PIANO GA ARIMASU." (The students repeat . . .)

Two contrastive examples, as shown in the instance above, should be used whenever possible.

After this presentation by the instructor, and after the students' repetition of the Key Examples selected at this stage, there should follow a short and pertinent explanation. In the very early stages, the instructor simply informs his students of the various aspects to be noticed in the pattern. But after a short time, he can more effectively invite observations from the students about the pattern in question. At times it might be too difficult to isolate the pattern from the Key Examples alone; the instructor can then make use of the supplementary examples found in the Frames beneath the respective Key Examples.

Next, the instructor writes the Key Examples on the blackboard. If any further explanation is necessary, he supplies it. At all times, the instructor should elicit assurances that the point in question is clearly grasped.

If the supplementary examples of the Frame have not already been presented, the instructor may offer them now as further illustrations of the pattern. These examples are to be treated in such a way as to make

clear how they illustrate the item or items under study.

Once the pattern has been so presented and explained, the instructor proceeds to the exercises of that pattern in the Practice section. When practicing the exercises for the first time, only the easy drills should be taken.

When the first set of Key Examples has been thus explained and drilled in a general and cursory fashion, the instructor proceeds to the next point of the same lesson. For instance, from Lesson 1.1:

Instructor: "Repeat after me again. This sentence is basically the same as the previous one, but now the verb is in the past. Listen to the verb that comes last:

Nyuusu o kikimashita." (The students repeat . . .)

Taking another instance from Lesson 5.1:

Instructor: "Repeat after me again. This time pay attention to location, and note how two particles, 'NI' and 'DE' are used:

SONO HEYA NI PIANO ga arimasu." (The students repeat...)
"SONO HEYA DE SHIKEN ga arimasu." (The students repeat...)

The instructor presents these new sentences exactly as seen in the examples on the preceding page. He goes through all the Key Examples in the lesson in this fashion until all have been developed.

Once the whole frame has been seen point by point, and drilled in a cursory manner, the instructor presents a synthetic view of the whole pattern. This is the time to go into the fine details, into comparisons of this pattern with other known patterns. In Lesson 5.1, for example, the instructor can further develop the problem of which verb is used with vehicles, or how any element of the sentence can be made into a Topic, etc. In these explanations the instructor should always have examples prepared so that he can illustrate each point he makes, and can make the students repeat these examples after him.

After this synthetic view of the pattern has been presented, the instructor proceeds to a thorough drilling of exercises in the Practice section. All the drills should be done, even the more difficult ones. As pointed out before, however, the instructor should not expect perfection at this stage. This is the first time the students have gone through this pattern, and they need more experience and time. This is especially true of the morphological drills, such as the drill on the '-TE' form; these drills have to be practiced over an extended period of time.

Once a pattern has been taught, the next class should begin with a review. Thereafter, the pattern should be repeated at regular intervals. Experience shows that students forget patterns which were presented and drilled only once and then relegated to oblivion.

Home assignments are also necessary. The following are some samples of possible home assignments: translation exercises; working out

the more time-consuming and complicated drills; composing a number of sentences based on the examples given in the book; summarizing the various usages of some particular Form—the various uses of 'DE', or of 'NI', etc. A highly commendable assignment consists in determining the number of ways a certain Japanese pattern can be expressed in English; this is a type of translation exercise, but of a more indirect nature.

ONE SECTION OF A JAPANESE COURSE

These materials have been designed for a Japanese Language School where adult students with a college background work full time on Japanese for a two-year course, with an average of twenty classroom hours per week in the first year, and half that number in the second year.

With an average of ten contact hours per week, or about 300 hours, these materials can be adequately covered in the first year of the whole course. However, the student cannot yet be said to be in full control of all the Japanese language patterns presented here. But he will certainly be able to produce a substantial number of (the more common) patterns, and be able to recognize most of the others. Experience has shown us that students who covered these materials found complete satisfaction in their understanding of the language and in their ability to use properly patterns which non-native speakers of Japanese use rarely or incorrectly.

These materials have obviously not been designed for the student who needs to know only a little Japanese, or has little time available for studying it. They have been designed mostly for the serious student who needs Japanese for professional purposes. It is our belief that such a student needs AT LEAST the patterns presented in these two volumes.

A complete Japanese course should have other types of classes as well, especially reading-writing classes, and conversation classes. To some, it might seem that, besides a reading textbook, a conversation textbook is also a necessity. Experience has taught us that a student who undertakes a systematic study of the Japanese language such as we present does not really need special materials for his second year of Japanese study. For the most part he can make use of current novels, magazine articles, and the like.

We strongly urge the teacher of Japanese to be patient, and not to lead his students too rapidly into rather difficult aspects of the language. A slower and more systematic pace at the beginning will prove to be much more effective in the long run. Forcing his students into daily conversations or into reading difficult materials while the students are uncertain or ignorant of the complexities of the language will produce dissatisfied students as well as poor speakers of Japanese. Experience shows that those who want to go too far too fast never get anywhere. Appropriate here is the Japanese proverb: "Isogaba maware"; in studying Japanese, the long way around is truly the quickest way home.

NOTES ON THE JAPANESE

SOUND SYSTEM

Pronunciation does not take care of itself. By simply mimicking the native instructor while he explains grammar, the English speaking student will hardly be able to acquire an acceptable Japanese pronunciation. This must be the task of a special pronunciation course. Therefore, the following remarks on Japanese sounds are intended merely as an explanation of the symbols which we use in the phonetic transcription of the Key Examples. Since the Key Examples are for perfect mastery and memorization, we have tried to write them in such a way as to counteract the natural tendency of a student to pronounce the written words of a foreign language as he would pronounce them in his native language.

(1) A LIST OF JAPANESE SYLLABLE-SOUNDS

In the following chart, column (a) gives the Japanese HIRAGANA system of writing, column (b) gives the KATAKANA system of writing, column (c) gives the ROMANIZATION system used in the frames and drills, column (d) gives the PHONETIC TRANSCRIPTION used in the Key Examples mainly, column (e) gives the CLOSEST English equivalent sounds. (These approximate English sounds are never to be taken as true equivalents.)

(a)	(b)	(c)	(d)	(e)	Remarks
あ	ア	a	[ɑ]	father	Japanese [i] is never like the 'i' of 'it'. [e] is never like the 'e' of 'eight'. [o] is never like the 'o' of 'note'. [ɑ] is never like either 'a' in 'Japan'. For Japanese [u] the lips are not rounded, they are spread. Japanese simple vowels are always short and sharp. Japanese double vowels are two simple vowels in sequence pronounced as one.
い	イ	i	[i]	eat	
う	ウ	u	[u]	pull	
え	エ	e	[e]	bet	
お	オ	o	[o]	ought	
ああ	アー	aa	[ɑɑ]		
いい	イー	ii	[ii]		
うう	ウー	uu	[uu]		
ええ	エー	ee	[ee]		
おう	オウ	oo	[oo]		

(a)	(b)	(c)	(d)	(e)	Remarks
か	カ	ka	[ka]	calm	Japanese [k] lacks that puff of air which accompanies English 'k' at the beginning of a word. Japanese [k] is more similar to the 'k' of 'school' than to the 'k' of 'cool'.
き	キ	ki	[ki]	keep	
く	ク	ku	[ku]	cook	
け	ケ	ke	[ke]	kept	
こ	コ	ko	[ko]	caught	
が	ガ	ga	[ga] [ŋa]	garden	When Japanese [g] ap-pears between two vowels it is often pro-nounced as [ŋ], a sound similar to the -ng- sound of 'singer' in rapid pronunciation.
ぎ	ギ	gi	[gi] [ŋi]	geese	
ぐ	グ	gu	[gu] [ŋu]	good	
げ	ゲ	ge	[ge] [ŋe]	get	
ご	ゴ	go	[go] [ŋo]	golf	
さ	サ	sa	[sa]	psalm	For Japanese [s] and [z] the tongue is slight-ly more forward than in English. The sound 'see' does not exist in Japanese: it is always 'she'. Simi-larly, the sound 'z' does not occur before [i]: it is always 'j' as in 'jeep'.
し	シ	shi	[ši]	sheep	
す	ス	su	[su]	suit	
せ	セ	se	[se]	set	
そ	ソ	so	[so]	saw	
ざ	ザ	za	[za]	bazaar	
じ	ジ	ji	[ǰi]	jeep	
ず	ズ	zu	[zu]	zoo	
ぜ	ゼ	ze	[ze]	zealous	
ぞ	ゾ	zo	[zo]	Azores	
た	タ	ta	[ta]	talc	Japanese [t] never has the puff of air which is present in English 't' at the beginning of a word. For Japanese [t] and [d] the tip of the tongue should be placed against the UPPER TEETH. [t] never occurs before [i] in Japanese. [d] never occurs before [i] or [u].
ち	チ	chi	[či]	cheap	
つ	ツ	tsu	[ʦu]	eight suits	
て	テ	te	[te]	test	
と	ト	to	[to]	tall	
だ	ダ	da	[da]	dark	
で	デ	de	[de]	debt	
ど	ド	do	[do]	door	

(a)	(b)	(c)	(d)	(e)	Remarks
な	ナ	na	[na]	naive	For Japanese [n] the tip of the tongue is against the UPPER TEETH. But for Japanese [ni] the center of the tongue should be raised to the hard palate.
に	ニ	ni	[ni]	neat	
ぬ	ヌ	nu	[nu]	noon	
ね	ネ	ne	[ne]	net	
の	ノ	no	[no]	naughty	
は	ハ	ha	[ha]	harm	Japanese [h] does not exist before [u]; it becomes a sound similar to English 'f'. But in Japanese the upper teeth should not touch the lips; for Japanese [f] both lips come close together as if for blowing. For Japanese [ȟi] the center of the tongue is raised close to the hard palate.
ひ	ヒ	hi	[ȟi]	heel	
ふ	フ	fu	[fu]	full	
へ	ヘ	he	[he]	help	
ほ	ホ	ho	[ho]	hawk	
ば	バ	ba	[ba]	balm	
び	ビ	bi	[bi]	beat	
ぶ	ブ	bu	[bu]	bull	
べ	ベ	be	[be]	bet	
ぼ	ボ	bo	[bo]	bought	
ぱ	パ	pa	[pa]	palm	For Japanese [p] there is no puff of air as for English 'p' when it comes at the beginning of a word. Japanese [p] is more similar to the 'p' of 'spot' than of 'pot'.
ぴ	ピ	pi	[pi]	pea	
ぷ	プ	pu	[pu]	pull	
ぺ	ペ	pe	[pe]	pen	
ぽ	ポ	po	[po]	pawn	
ま	マ	ma	[ma]	mark	No major problems.
み	ミ	mi	[mi]	meet	
む	ム	mu	[mu]	moon	
め	メ	me	[me]	met	
も	モ	mo	[mo]	more	
や	ヤ	ya	[ya]	yard	No major problems.
ゆ	ユ	yu	[yu]	you	
よ	ヨ	yo	[yo]	yawn	

(a)	(b)	(c)	(d)	Remarks
ら り る れ ろ	ラ リ ル レ ロ	ra ri ru re ro	[ra] [ri] [ru] [re] [ro]	This Japanese [r] sound does not have English equivalents, for English 'r' is a completely different sound. Japanese [r] is closer to English 'l' in words like 'lead' 'let', 'lot'. Or to English 'd' in a sentence like: 'How do you do' when pronounced rapidly.
わ を	ワ ヲ	wa o	[wa] [o]	Japanese [w] for practical purposes occurs only before [a]. Japanese has a symbol for [wo] but it is generally pronounced [o]; so we write it "o".
きゃ きゅ きょ ぎゃ ぎゅ ぎょ ひゃ ひゅ ひょ びゃ びゅ びょ	キャ キュ キョ ギャ ギュ ギョ ヒャ ヒュ ヒョ ビャ ビュ ビョ	kya kyu kyo gya gyu gyo hya hyu hyo bya byu byo	[k^{y}a] [k^{y}u] [k^{y}o] [g^{y}a] [g^{y}u] [g^{y}o] [h^{y}a] [h^{y}u] [h^{y}o] [b^{y}a] [b^{y}u] [b^{y}o]	This Japanese [y] sound is similar to the 'y' sound in English words like 'cute', 'few', 'beautiful', etc.
ぴゃ ぴゅ ぴょ にゃ にゅ にょ りゃ りゅ りょ	ピャ ピュ ピョ ニャ ニュ ニョ リャ リュ リョ	pya pyu pyo nya nyu nyo rya ryu ryo	[p^{y}a] [p^{y}u] [p^{y}o] [n^{y}a] [n^{y}u] [n^{y}o] [r^{y}a] [r^{y}u] [r^{y}o]	This [y] sound is similar to the 'y' sound in English words like 'dispute', 'new', 'mule', etc.

<table>
<tr><th>(a)</th><th>(b)</th><th>(c)</th><th>(d)</th><th>(e)</th><th>Remarks</th></tr>
<tr><td>しゃ
しゅ
しょ

じゃ
じゅ
じょ</td><td>シャ
シュ
ショ

ジャ
ジュ
ジョ</td><td>sha
shu
sho

ja
ju
jo</td><td>[ša]
[šu]
[šo]

[ǰa]
[ǰu]
[ǰo]</td><td>sharp
shoe
short

jargon
jew
Joseph</td><td>For Japanese [š] the tongue is more towards the front of the mouth than for English 'sh'.</td></tr>
<tr><td>ちゃ
ちゅ
ちょ</td><td>チャ
チュ
チョ</td><td>cha
chu
cho</td><td>[ča]
[ču]
[čo]</td><td>charm
chew
chocolate</td><td>No major problems.</td></tr>
<tr><td rowspan="4">ん</td><td rowspan="4">ン</td><td colspan="4">This sound is similar to the -ng sound in words like 'going', 'spring', but it is LONGER than in English: it has the length of a full syllable. However, it is pronounced differently depending on the sounds that follow it. The following is the way we write it.</td></tr>
<tr><td>m</td><td>[m]</td><td colspan="2">Before p, b and m.</td></tr>
<tr><td>n</td><td>[n]</td><td colspan="2">Before t, d, n, r and z.</td></tr>
<tr><td>n</td><td>[ŋ]</td><td colspan="2">In all other cases. (Actually, there are slight differences in sound in these cases, but we do not distinguish them in our writing.)</td></tr>
</table>

(2) ON SEQUENCES OF CONSONANTS

(a) When there are two consonants in sequence, the first one is ALWAYS a SYLLABLE, and it should be given with the same length of time as a consonant + vowel combination is given. In the phonetic transcription the symbol (̩) is written beneath those consonants which are syllables.

(b) The way of writing the first consonant in a sequence is as follows.

(i) When the first of the two consonants is a nasal (m, n, ŋ), the system given in the last Remark on the preceding page is followed.

(ii) In all other cases Japanese script uses a small っ (in Hiragana script) or ッ (in Katakana script) symbol, which indicates that the next consonant is doubled. In our ordinary romanization we simply write that consonant twice (except in a few special cases, e.g. itchaku, etc.). In our phonetic transcription we add the symbol (̩) under that consonant. Notice the following examples:

Japanese Hiragana	Ordinary Romanization	Phonetic Transcription
あんまり	ammari	[am̩mari]
はんたい	hantai	[han̩tai]
さんかい	sankai	[saŋ̩kai]
みっか	mikka	[mik̩ka]
かった	katta	[kat̩ta]
いっさい	issai	[is̩sai]
いっぱい	ippai	[ip̩pai]
いっちゃく	itchaku	[it̩čaku]
いっつう	ittsuu	[it̩ŝuu]
いっしょう	isshoo	[is̩šoo]

(3) ON UNVOICING OF VOWELS

When a vowel (particularly [u] and [i]) appears between two VOICELESS consonants, or after a voiceless consonant and before a pause, the vowel is whispered, and not pronounced with a full voice. In these cases, we drop the vowel altogether in the phonetic transcription, and we write the consonant that remains with the symbol (̩) under it. It is important to keep in mind that this remaining consonant should be given the full value of a syllable. The ordinary romanization, appearing under the phonetic transcription will show the student when there is a true sequence of two consonants, and when there is a sequence due to the unvoicing of the vowels [i] or [u].

(4) ON ACCENT AND PAUSES

(a) Accent is written in the phonetic transcription with LINES. Higher lines indicate a higher TONE OF ACCENT. Lower lines indicate a LOWER TONE OF ACCENT. The student should not let himself be confused by the apparent irregularity of accent patterns. At this stage he should simply try TO IMITATE. The lines on the Key Examples represent the accents used by our native informants. It might happen that the student will hear his instructor say the same examples with a different accent. He should remember that there are many rules that regulate the change of accent. He should always try to imitate the accent as he hears it from native speakers whether their accent is the same as the one we give or not.

(b) The pause symbols which we use in the phonetic transcription are:

(The following is not a rigorous scientific explanation of our symbols, however, they may be of some assistance to the beginner.)

+ This symbol indicates mere word separation. The student should not pause in these symbols.

/ This symbol means a very short pause. Very often it is not even a pause, but simply a change in the accent curve. When the accent changes without any noticeable pause (however short), we simply write the symbol (+).

// This symbol stands for a true pause, but not a final one. In ordinary romanization one would often write the symbol(,). A similar pause is made in English in a sentence like: 'I went to see him, but he wasn't home'.

This symbol stands for a final pause. The sentence is finished, and a new sentence follows.

↑ This symbol stands for a raise in the tone of one's voice, from a lower to a higher tone.

(5) ON QUESTION MARKS

Japanese script does not have a specific symbol to indicate a question. A question is often marked by the particle KA after the sentence, but there are many true questions without KA. Consequently some Japanese have taken to using a question mark (?) to indicate a question in their own writing. We shall use a question mark (?) in our normal romanization whenever there is a question involved, whether or not KA is present. The student should not, however, identify this symbol (?) with a raise in tone, because some questions are made with a slightly falling tone.

TRANSITIVE ACTION

1.1 OBJECT AND VERB

A. THEORY

1. KEY EXAMPLES

1. [nihoŋŋo+o+hanašimas]
   Nihongo o hanashimasu.
   '(I) speak Japanese.'

2. [nʸuusu+o+kikimašta]
   Nyuusu o kikimashita.
   '(I) heard the news.'

3. [šimbuŋ+o+mimaseŋ]
   Shimbun o mimasen.
   '(I) do not see the papers.'

4. [zassi+o+kaimaseŋ+dešta]
   Zasshi o kaimasen deshita.
   '(I) did not buy (any) magazines.'

2. STRUCTURE FRAME

Note the grammatical structure of the above sentences.

			OBJECT		VERB	
AFFIRMATIVE	PRESENT	1	NIHONGO	O	HANASHI-	MASU
			Nyuusu	O	kiki-	masu
			Shimbun	O	mi-	masu
			Zasshi	O	kai-	masu
	PAST	2	NYUUSU	O	KIKI-	MASHITA
			Shimbun	O	mi-	mashita
			Zasshi	O	kai-	mashita
			Nihongo	O	hanashi-	mashita
NEGATIVE	PRESENT	3	SHIMBUN	O	MI-	MASEN
			Zasshi	O	kai-	masen
			Nyuusu	O	kiki-	masen
			Nihongo	O	hanashi-	masen
	PAST	4	ZASSHI	O	KAI-	MASEN DESHITA
			Nihongo	O	hanashi-	masen deshita
			Shimbun	O	mi-	masen deshita
			Nyuusu	O	kiki-	masen deshita

3. REMARKS

1. In Japanese a noun is not accompanied by an article 'the', or 'a', or 'an', nor does it have a singular or a plural form. Thus a word like SHIMBUN might be equivalent to: 'newspaper', 'newspapers', 'the newspaper', 'a newspaper', 'the newspapers', and even 'some newspapers'.

2. What in English is called the subject of the sentence need not be expressed in Japanese when it can easily be understood.

3. The object consists of TWO elements: a) a noun; and b) a "marker", the particle O, whose function it is to point out the word preceding it as the object of the sentence.

(In dictionaries and textbooks of Japanese this particle O often is written WO. It is written with the symbol for WO in Japanese writing, and formerly it was pronounced with a w-sound. Even today some native speakers occasionally pronounce it that way. However, by far the great majority of Japanese pronounce it simply /o/; and for this reason we have adopted the spelling O for this textbook.)

4. The verb normally comes at the end of the sentence. We say normally, because in familiar everyday speech, with its spontaneity, afterthoughts, and emphatic mannerisms, the order of expression becomes more elastic.

5. There are two parts to every verb. The first part, or the base, carries the basic meaning; the second part elaborates on that meaning. In the present Frame, this second part is the auxiliary -MASU and some of its inflections. These inflections are identified in the Frame by terminology familiar to English students, but one should be careful not to parallel the English and Japanese "tenses" too much.

(a) -MASU, in this Frame, indicates what one generally or habitually does. It does not mean that now one is doing something. E.g., "I drink tea", not: "I am drinking tea".

(b) -MASHITA indicates what one did or has done. It means, generally, that the action is in a state of completion.

(c) -MASEN, in this Frame, can mean two things:
(1) what one generally or habitually does not do;
(2) what one makes up one's mind not to do;
'I do not drink tea', and 'I will not drink tea'.

(d) -MASEN DESHITA indicates what one did not do, or had not done in the past.

Even though a full understanding of the Japanese tenses will come with time and a deeper knowledge of the language, the student should make an effort right from the beginning to enter into the Japanese way of thinking.

B. PRACTICE

1. In the following exercise make complete sentences substituting for the OBJECT the words given.

1) NIHONGO o hanashimasu.

Eigo
Furansugo
Doitsugo
Supeingo
Itariigo
Roshiago
Ratengo
Girishago
Burajirugo

2) NYUUSU o kikimashita.

Rajio
Hanashi
Rekoodo
Piano
Koorasu
Teepu
Ookesutora
Eigo
Shinfonii

3) SHIMBUN o mimasen.

Terebi
Eiga
Zasshi
Hon
Tekisuto
Geemu
Shoouindoo
Depaato
Shinerama

4) ZASSHI o kaimasen deshita.

Rekoodo
Kamera
Taipuraitaa
Naifu
Inku
Hon
Pen
Shimbun
Koohii

2. Using as OBJECTS the words listed below, supply your own verbs to make complete sentences. Do not make nonsense sentences. A nonsense sentence would be: 'Eigo o kaimashita.'

Hon	Eigo
Pan	Shimbun
Rekoodo	Nyuusu eiga
Hanashi	Ratengo
Terebi	Zasshi
Shinago	Teepu
Booru	Kamera
Tenisu	Basukettobooru

3. Use the following verbs with appropriate objects to make complete sentences.

Hanashimasu	Mimashita
Kikimasen	Kaimashita
Mimasen deshita	Hanashimasen
Kikimashita	Kaimasen
Hanashimasen deshita	Mimasu
Mimasen	Kikimasu
Kaimasen deshita	Kikimasen deshita

4. Using the words on the left as objects make complete sentences, choosing an appropriate verb from those listed on the right.

Mado	shime-
Rajio	
Pan	tabe-
Sakkaa	
Karendaa	yomi-
Koohii	
Suutsukeesu	hanashi-
Hottodoggu	
Osake	mi-

Kana	
Tegami	kai-
Torakku	
Orandago	kaki-
Juusu	
Gitaa	ake-
Chokoreeto	
Tekisuto	nomi-
Kanji	
Doa	kiki-
Kan	
Jamu sandoitchi	

5. Translate into Japanese:

1) I do not speak Japanese.
2) I bought a newspaper.
3) (He) bought a newspaper.
4) (We) heard a story.
5) I did not hear the news.
6) (She) opened the door.
7) I open the doors.
8) (He) does not drink sake.
9) I will not have any sake.
10) (We) wrote some letters.
11) (She) wrote a letter.
12) I watch television.
13) (They) bought a television set.
14) I will not watch television.
15) I do not watch television.
16) (He) closed the window.
17) (He) shut the windows.

1.2 TIME, OBJECT AND VERB

A. THEORY

1. KEY EXAMPLES

1. [mainič+teŋami+o+kakimas]
   Mainichi tegami o kakimasu.
   'Every day (I) write letters.'

2. [tokidok+teŋami+o+kakimas]
   Tokidoki tegami o kakimasu.
   'Occasionally (I) write letters.'

3. [tabitabi+teŋami+o+kakimas]
   Tabitabi tegami o kakimasu.
   '(He) writes letters often.'

4. [k^yoo/teŋami+o+kakimas]
   Kyoo tegami o kakimasu.
   '(I) will write a letter today.'

5. [asta+teŋami+o+kakimas]
   Ashita tegami o kakimasu.
   '(I) will write a letter tomorrow.'

6. [k^yoo/teŋami+o+kakimasta]
   Kyoo tegami o kakimashita.
   '(We) wrote some letters today.'

7. [kinoo+teŋami+o+kakimasta]
   Kinoo tegami o kakimashita.
   '(I) wrote letters yesterday.'

8. [moo/teŋami+o+kakimasta]
   Moo tegami o kakimashita.
   '(She) wrote a letter already.'

9. [mada/teŋami+o+kakimaseŋ]
   Mada tegami o kakimasen.
   '(He) has not written yet.'

2. STRUCTURE FRAME

Note the structure of the above sentences.

TIME	OBJECT		VERB	
MAINICHI	tegami	O	kaki-	MASU
TOKIDOKI	tegami	O	kaki-	MASU
TABITABI	tegami	O	kaki-	MASU
KYOO	tegami	O	kaki-	MASU
ASHITA	tegami	O	kaki-	MASU
KYOO	tegami	O	kaki-	MASHITA
KINOO	tegami	O	kaki-	MASHITA
MOO	tegami	O	kaki-	MASHITA
MOO	nyuusu	O	kiki-	MASHITA
MADA	tegami	O	kaki-	MASEN
MADA	nyuusu	O	kiki-	MASEN

3. REMARKS

1. Generally, though not always, TIME comes at the beginning of the sentence, even in longer sentences.

2. For the present, use the time words only with those tenses of the verb given with them in the Frame. They can be used with other tenses, but these usages will be studied later.

3. Although MOO can be used with the present tense, its more frequent use is with the past; its English equivalent is 'already'. MADA, with a meaning of time, is used with the negative; its English equivalent is '(have not) . . . yet'.

4. The verb in -MASU can also refer to future time, and that future meaning can be further specified by a time word of future meaning.
But when -MASU is used in this future sense there is a connotation of certainty about it. When that connotation of certainty is not intended to be expressed, a different form is used.

5. Note that the use of -MASU with words like MAINICHI, etc., is consistent with its other meaning of 'generally, or habitually . . .'

B. PRACTICE

1. Supplying the particles, make sentences using the words given below. Follow the word order of the Structure Frame.

1) Rajio	kikimasu	mainichi
2) Eiga	mimasu	tabitabi

3) Mado	akemasu	tokidoki
4) Tegami	yomimashita	kinoo
5) Rekoodo	kikimasu	kyoo
6) Biiru	nomimasu	ashita
7) Shimbun	yomimasu	mainichi
8) Teepu	kikimasu	tokidoki
9) Hanashi	kikimasu	tokidoki
10) Pan	kaimasu	ashita
11) Aisukuriimu	tabemashita	kyoo
12) Tegami	kakimashita	kinoo
13) Koohii	nomimasu	mainichi
14) Zasshi	yomimashita	tokidoki
15) Tabako	kaimasu	tabitabi

2. In this exercise, the instructor will give a sentence, then supply a different time word to be used by the student in the same sentence. If necessary the student should adjust the inflection of the verb to suit the meaning of the time word.

INSTRUCTOR: Tokidoki biiru o nomimasu. (KINOO)
STUDENT: Kinoo biiru o nomimashita.

1) Mainichi hon o yomimasu.	(KINOO)
2) Tokidoki mado o akemasu.	(MAINICHI)
3) Mainichi pan o tabemasu.	(KINOO)
4) Kinoo biiru o nomimashita.	(ASHITA)
5) Kyoo koorasu o kikimashita.	(TABITABI)
6) Tabitabi aisukuriimu o tabemashita.	(TOKIDOKI)
7) Tabitabi shinerama o mimasu.	(KYOO)
8) Mainichi gohan o tabemasu.	(TOKIDOKI)
9) Ashita teepurekoodaa o kaimasu.	(KYOO)
10) Kyoo shimbun o yomimashita.	(MAINICHI)
11) Kinoo shinfonii o kikimashita.	(ASHITA)
12) Mainichi rajio o kikimasu.	(KINOO)

3. Make complete sentences using MOO or MADA as indicated. The verb is given in its -MASU form; adjust its inflection as demanded in each case.

INSTRUCTOR: Hon yomimasu MOO
STUDENT: Moo hon o yomimashita.
INSTRUCTOR: Hon yomimasu MADA
STUDENT: Mada hon o yomimasen.

1) Hanashi	kikimasu	MOO
2) Doa	shimemasu	MADA
3) Mado	akemasu	MOO
4) Sheekusupia	yomimasu	MADA
5) Juusu	nomimasu	MOO

6) Raisukaree	tabemasu	MADA
7) Nyuusu	kikimasu	MADA
8) Terebi	kaimasu	MOO
9) Shimbun	yomimasu	MADA
10) Eiga	mimasu	MOO
11) Taipuraitaa	kaimasu	MOO
12) Hon	akemasu	MADA
13) Hanashi	kikimasu	MADA
14) Banana	tabemasu	MOO
15) Zasshi	yomimasu	MADA
16) Tabako	nomimasu	MADA
17) Mado	shimemasu	MOO
18) Tekisuto	kaimasu	MOO
19) Teepu	kikimasu	MADA
20) Kan	akemasu	MOO

4. Expand the following by supplying an appropriate word of time.

1) Terebi o mimasu.
2) Gitaa o kaimashita.
3) Eigo o hanashimasu.
4) Tekisuto o yomimasu.
5) Rajio o kikimasen.
6) Juusu o nomimasu.
7) Kamera o kaimashita.
8) Teepu o kikimashita.
9) Naifu o kaimasu.
10) Depaato o mimasu.
11) Nihongo o hanashimashita.
12) Geemu o mimashita.
13) Kana o kakimashita.
14) Gohan o tabemasen.

5. Translate into Japanese:

1) I bought some books yesterday.
2) I am going to buy some magazines today.
3) (We) see the movies quite often.
4) I haven't opened the books yet.
5) I heard about it already.*
6) I haven't heard about that yet.
7) (He) reads the papers every day.
8) I watch television every day.
9) Today we bought a television set.
10) I drank some coffee already.
11) (She) bought the bread already.
12) (We) heard the news already.
13) I haven't eaten yet.
14) I'm going to open the windows.
15) Tomorrow I will write some letters.
16) Sometimes we have curried rice.

*Literally, "I heard the story already" or "the talk already".

1.3 "YES and NO" QUESTIONS (I)

A. THEORY

1. KEY EXAMPLES

1. [eiŋa+o/mimas+ka]
   [eiŋa+o/mimasu]
   Eiga o mimasu ka/mimasu↗
   'Do you go to movies?'(Lit.: 'Do you see movies?')

2. [eiŋa+o/mimasta+ka]
   [eiŋa+o/mimasta]
   Eiga o mimashita ka/mimashita↗
   'Did you go to the movies?'

3. [ee+mimas]
   [hai+mimas]
   Ee/hai mimasu.
   'Yes, I do.'

4. [iie/mimaseŋ]
   Iie mimasen.
   'No, I do not.'

5. [iie+terebi+o+mimas]
   Iie terebi o mimasu.
   'No, I watch television.'

6. [ee+mimasta]
   [hai+mimasta]
   Ee/hai mimashita.
   'Yes, I did.'

7. [iie+mimaseŋ+desta]
   Iie mimasen deshita.
   'No, I did not.'

8. [iie+terebi+o+mimasta]
   Iie terebi o mimashita.
   'No, I watched television.'

9. [kʸoo/eiŋa+o/mimas+ka]
[kʸoo/eiŋa+o/mimasu]
Kyoo eiga o mimasu ka/mimasu↗
'Are you going to the movies today?'

10. [kinoo/eiŋa+o/mimasta+ka]
[kinoo/eiŋa+o/mimasta]
Kinoo eiga o mimashita ka/mimashita↗
'Did you go to the movies yesterday?'

11. [iie+asta+mimas]
Iie ashita mimasu.
'No, I will go tomorrow (see them tomorrow).'

12. [iie+kʸoo+mimasta]
Iie kyoo mimashita.
'No, I saw them today.'

13. [moo/eiŋa+o/mimasta+ka]
[moo/eiŋa+o/mimasta]
Moo eiga o mimashita ka/mimashita↗
'Have you seen the movies yet?'

14. [ee/moo+mimasta]
[hai/moo+mimasta]
Ee/hai moo mimashita.
'Yes, I did.'/'Yes I have.'

15. [iie+mada+mimaseŋ]
Iie mada mimasen.
'No, not yet.'

2. STRUCTURE FRAME

Note the various signals used to mark QUESTIONS and ANSWERS.

QUESTIONS	SIGNAL	ANSWERS
Eiga o mi-MASU Eiga o mi-MA-	KA SU↗	
Eiga o mi-MASHITA Eiga o mi-MASHI-	KA TA↗	
	EE/hai IIE IIE	mi-MASU mi-MASEN terebi o mi-MASU
	EE/hai IIE IIE	mi-MASHITA mi-MASEN DESHITA terebi o mi-MASHITA
Kyoo eiga o mi-MASU Kyoo eiga o mi-MA-	KA SU↗	
Kinoo eiga o mi-MASHITA Kinoo eiga o mi-MASHI-	KA TA↗	
	EE/hai IIE IIE	mi-MASU mi-MASEN ashita mi-MASU
	EE/hai IIE IIE	mi-MASHITA mi-MASEN DESHITA kyoo mi-MASHITA
Kyoo eiga o mi-MASHITA MOO Kyoo eiga o mi-MASHI- MOO	KA TA↗	
	EE/hai IIE	(MOO) mi-MASHITA (MADA) mi-MASEN

3. REMARKS

1. There are two ways of asking a question in Japanese:

a) One may use the particle KA immediately after the verb, pronouncing it with a high intonation or with a low intonation. In the former case, KA is given a slightly higher tone than the syllable preceding it. This way of asking a question is more affectionate and polite than the question with a low intonation, and is often used in speaking to children. In the case of the low intonation, one gives KA a slightly lower tone than the preceding syllable if that syllable is high, or a tone level with, or even slightly lower than, the preceding syllable if that syllable is already low. The tone of KA must not be dropped too low, however, for then one is not asking a question but showing admiration. Imitate the instructor carefully on this point.

b) One may raise the intonation of the LAST syllable of the sentence from a lower to a higher position. Notice that it is not enough to pronounce the last syllable with a HIGH intonation; it must CHANGE from a lower to a HIGHER intonation. This second way of asking a question is gentle and informal in tone, so until the student is well acquainted with the nuances of the language he should use the particle KA. Observe that the /u/ of -MASU, which is voiceless normally, becomes voiced when its tone changes from low to high.

2. Note the answers to a question. For YES, EE is used. HAI is also used, but it has a connotation of deference and is very polite; in normal situations EE is more frequent. Besides EE and HAI, HAA will also be heard. It can be considered a variant of HAI, and like HAI is much used in polite conversation. At the other extreme, in very informal conversation, the grunt-like sound /ŋ̍/ is quite common.

When the answer is NO, the word IIE is the one normally used. But in informal conversation the word IYA is also used. Notice, also, that in answering NO one can simply deny the question and let the matter go at that, or one can deny it and then contribute positive information.

3. Notice which words of the question are normally not repeated in the answer. This is not an absolute rule, of course, for one could, for strong emphasis, repeat all the words of the question. But such situations will occur rarely.

4. The example questions in the final section of the Frame are equivalent to the English "Have you done such and such?" The answer in the negative brings up a new meaning of the form -MASEN ('have not'). Note the following question and the two answers given it.

KYOO SHIMBUN O YOMIMASHITA KA? a) Iie, yomimasen deshita.
b) Iie, yomimasen.

Ans. a) means: 'I did not read it'.
b) means: 'I have not read it YET'.

(MADA could be used in "b", but if it is not, it is understood.)

5. Note that all the questions in the present Frame are AFFIRMATIVE questions.

B. PRACTICE

1. Change these phrases into questions rearranging the word order.

1) Hanashimasu	eigo o	mainichi
2) Nomimasu	miruku o	tabitabi
3) Kikimasu	rajio o	mainichi
4) Akemashita	mado o	kyoo
5) Mimasu	eiga o	tokidoki
6) Shimemashita	doa o	kinoo
7) Kaimasu	rekoodo o	tokidoki
8) Kakimashita	tegami o	moo
9) Tabemashita	pan o	kinoo
10) Yomimashita	shimbun o	kyoo
11) Kikimasen	nyuusu o	mada
12) Kakimashita	kanji o	moo
13) Mimashita	geemu o	kinoo
14) Kaimasu	tabako o	ashita
15) Kakimasu	tegami o	ashita

2. In the following exercise: when no word is given after the question, merely affirm or deny the question; when a word is suggested after the question, deny the question and then add information in the affirmative, using the word suggested. For example:

INSTRUCTOR: Nihongo o hanashimasu ka?
STUDENT: Ee, hanashimasu.
INSTRUCTOR: Nihongo o hanashimasu ka? (eigo)
STUDENT: Iie, eigo o hanashimasu.

1) Tabako o kaimasu ka?
2) Doitsugo o hanashimasu ka?
3) Shinerama o mimasu ka?
4) Zasshi o yomimasu ka?
5) Gohan o tabemasu ka?
6) Biiru o nomimasu ka? (osake)
7) Mado o akemashita ka?
8) Doa o shimemashita ka?
9) Tegami o kakimashita ka? (hanashi)
10) Ookesutora o kikimashita ka?
11) Mainichi shimbun o mimasu ka?
12) Ashita hon o kaimasu ka? (kyoo)
13) Tokidoki nihongo o hanashimasu ka? (mainichi)
14) Ashita pan o kaimasu ka?
15) Ashita pen o kaimasu ka?

16) Kokoa o nomimasu ka? (koohii)
17) Kyoo hon o yomimashita ka? (zasshi)
18) Tabitabi tegami o kakimasu ka? (mainichi)
19) Kyoo hankechi o kaimashita ka? (taoru)
20) Ashita teepurekoodaa o kaimasu ka?

3. This exercise is principally AURAL. The instructor will say a sentence; if that sentence is a question, it is to be given an answer. But if the sentence is a statement, then of course it demands no response or reply. However, sometimes a listener desires to show some reaction to a statement of fact, and he could then say, 'A SOO DESU KA' ('is that so?'), a phrase often used by a Japanese when someone has told him something.

1) Nyuusu o kikimashita↗
2) Nyuusu o kikimashita.
3) E o kakimashita.
4) E o kakimashita↗
5) Mado o akemashita↗
6) Doa o shimemashita.
7) Doa o shimemashita↗
8) Kanji o kakimasu↗
9) Kana o kakimasu.
10) Kyoo eiga o mimashita↗
11) Kinoo eiga o mimashita.
12) Mainichi nihongo o hanashimasu↗
13) Kyoo koohii o nomimasu↗
14) Ashita eiga o mimasu.
15) Tokidoki tegami o kakimashita.
16) Nikkoo o mimashita.
17) Nikkoo o mimasu↗ . . . ashita
18) Moo yomimashita↗ . . . shimbun o
19) Moo shimbun o yomimashita↗
20) Mado o shimemashita.

4. Answer the following questions both affirmatively and negatively.

1) Moo nyuusu o kikimashita ka?
2) Moo hon o yomimashita ka?
3) Moo tegami o kakimashita ka?
4) Moo kan o akemashita ka?
5) Kyoo tekisuto o yomimashita ka?
6) Kyoo shimbun o mimashita ka?
7) Moo hanashi o kikimashita ka?
8) Kyoo teepu o kikimashita ka?
9) Moo gohan o tabemashita ka?
10) Kyoo tabako o nomimashita ka?
11) Moo Daibutsu o mimashita ka?
12) Moo Nikkoo o mimashita ka?
13) Kyoo koohii o nomimashita ka?
14) Kyoo tabako o kaimashita ka?
15) Moo depaato o mimashita ka?

5. Find an appropriate question corresponding to these answers.

1) Ee, yomimashita.
2) Iie, hanashimasen.
3) Iie, yomimasen deshita.
4) Ee, mimashita.
5) Ee, kakimasu.
6) Iie, ashita kaimasu.

7) Iie, kinoo mimashita. 8) Iie, mainichi nomimasu.
9) Ee, moo shimemashita. 10) Iie, mada shimemasen.

6. Translate into Japanese:

1) Did you read the paper today? Yes, I did.
2) Do you see movies often? No, we do not.
3) Do you speak Japanese? Yes, I do.
4) Do you speak German every day? No, I don't.
5) Do you smoke? Yes, I do.
6) Have you eaten curried rice yet? No, not yet.
7) Do you drink sake? No, I drink beer.
8) Did you buy any coffee today? No, I bought some yesterday.
9) Do you have sushi often? No, not often.
10) Did you have (your) milk today? No, not yet.
11) Have you written the letter yet? No, not yet.
12) Do you write letters frequently? Yes.
13) Will you close the windows? Yes.
14) Do you listen to the news often? I listen to it daily.
15) Have you seen Nikko already? No, not yet.
16) Have you seen Mt. Fuji? Often.
17) Do you speak French? No, I don't.
18) Do you watch television? Yes, every day.

1.4 THE TOPIC OF THE SENTENCE

A. THEORY

1. KEY EXAMPLES

1. [nihonǰiŋ+wa/nihoŋŋo+o+hanašimas]
   Nihonjin wa nihongo o hanashimasu.
   'The Japanese speak Japanese.'

2. [watasi+wa+kinoo/eiŋa+o+mimašta]
   Watashi wa kinoo eiga o mimashita.
   'I saw a movie yesterday.'

3. [k^{y}oo+wa/eiŋa+o+mimas+ka]
   Kyoo wa eiga o mimasu ka?
   'Are you going to the movies today?'
   'Today are you going to a movie?'

4. [eiŋa+wa/tabitabi+mimas+ka]
   Eiga wa tabitabi mimasu ka?
   'And movies ---do you go to them often?' (lit.)
   'Do you see movies often?' (w. a slight stress on movies)

5. [k^{y}oo+wa/eiŋa+o+mimaseŋ]
   Kyoo wa eiga o mimasen.
   'Today, anyway, I shall not see any movies.'
   'I am not going to the movies today.' (with a slight stress on today)

2. STRUCTURE FRAME

1. Note the structure of a sentence when the TOPIC coincides with the English subject. The sentence can be AFFIRMATIVE or NEGATIVE, a STATEMENT or a QUESTION.

TOPIC		TIME	OBJECT		VERB
NIHONJIN	WA		NIHONGO	O	HANASHI-MASU
Gaijin	WA		nihongo	O	hanashi-MASEN
Amerikajin	WA		eigo	O	hanashi-MASU
Doitsujin	WA		eigo	O	hanashi-MASEN
WATASHI	WA	KINOO	EIGA	O	MI-MASHITA
Anata	WA	kinoo	eiga	O	mi-MASHITA KA
Ano hito	WA	moo	tegami	O	kaki-MASHITA
Tanaka san	WA	moo	tegami	O	kaki-MASHITA KA

2. Note the structure when the TOPIC does not coincide with the English subject. Note, too, that all the examples are QUESTIONS.

TOPIC		TIME	OBJECT		VERB
KYOO	WA		EIGA	O	MI-MASU KA
Kyoo	WA		biiru	O	nomi-MASU KA
Kinoo	WA		eiga	O	mi-MASHITA KA
Kinoo	WA		biiru	O	nomi-MASHITA KA
EIGA	WA	TABITABI			MI-MASU KA
Shimbun	WA	mainichi			yomi-MASU KA
Ano eiga	WA	moo			mi-MASHITA KA
Shimbun	WA	moo			yomi-MASHITA KA

3. Note the structure when the verb is in the negative and a time word is also expressed.

TOPIC/TIME			OBJECT		VERB
KYOO	WA		EIGA	O	MI-MASEN
Ashita	WA		tegami	O	kaki-MASEN
Kinoo	WA		eiga	O	mi-MASEN DESHITA
Kyoo	WA		tegami	O	kaki-MASEN DESHITA

3. REMARKS

1. The TOPIC in Japanese is that about which something else is said or asked, that which is introduced, or singled out, as the general subject matter of what follows after. It might be equivalent to saying: "I am speaking of . . . , and I have this to say about it"; or more simply: "As for . . . , I say . . . . "

2. Normally the TOPIC comes at the very beginning of the sentence and is indicated by the particle WA. WA does not have a concrete meaning, but simply carries out the function of signaling the TOPIC.

3. Notice that in Japanese the TOPIC is not necessarily the subject of the sentence, although frequently it may be. The English concept of subject and the Japanese concept of topic are not at all the same. In some cases, for example questions, practically any part of the sentence can be expressed as a topic if it is the thing about which one wants to obtain information. In the present lesson we have introduced in the topic position the parts of the sentence which the student already knows, but when in future lessons other sentence elements are explained the student can make the necessary applications from this lesson.

4. Contrast the following:

a) Tabitabi eiga o mimasu ka?
b) Eiga wa tabitabi mimasu ka?

The first is a simple general question with the attention focused on no particular word. It is equivalent to asking:

'Do you go to the movies often?'

The second pinpoints, or stresses, the MOVIES. Perhaps the speaker had been talking about, or asking questions about, various other matters, and now he would like to know about movies. The meaning of b):

'And movies --- do you see them often?'
'As for movies, do you often go to them?'
'What about movies? Do you see them often?'

5. (The final section of the Frame) It is not always necessary to use WA after TIME when the verb is negative, but it is more normal to do so. Ultimately the reason for this is WA's basic function and connotation, the way it focuses attention on a particular thing, separating it from others of its kind. Therefore in saying:

Kyoo wa eiga o mimasen

one indicates that today he will not see any movies, implying at the same time that some other day he might go to see a movie. Without the WA that implication is absent; the statement is a flat denial. Because the Japanese,

however, prefer to leave "openings" when they deny or negate something, they normally use the WA in negative sentences, not only with time words but with other types of words as well.

6. At this stage the following points should be kept in mind:

a) When a "subject" must be indicated, state it at the beginning of the sentence with the particle WA after it. The "subject" thus becomes the focus of the sentence, the TOPIC.
b) When you want to ask a question about a particular thing, make the thing a TOPIC with WA.
c) In a short negative sentence, or in a negative answer, use WA after TIME.

B. PRACTICE

1. Substitute for the topic and the object the words given below them. Use either a negative or an affirmative verb, as the meaning may demand.

NIHONJIN wa	NIHONGO o hanashimasu.
1) Amerikajin	eigo
2) Nihonjin	eigo
3) Kanadajin	furansugo
4) Kanadajin	doitsugo
5) Furansujin	furansugo
6) Igirisujin	ratengo
7) Airurandojin	eigo
8) Girishajin	ratengo
9) Burajirujin	doitsugo
10) Mekishikojin	supeingo
11) Doitsujin	roshiago
12) Nihonjin	shinago
13) Gaijin	nihongo
14) Doitsujin	doitsugo
15) Beikokujin	nihongo

2. Supply the appropriate particles and a time word of your own. (Since each sentence will already have a topic with WA, there is no need for another WA after the time words, even in negative sentences.)

EXAMPLE: Watashi WA MAINICHI shimbun O mimasu.

1) Yamada san	sukiyaki	tabemashita
2) Watashi	shinfonii	kikimasu
3) Ano hito	terebi	kaimashita
4) Tanaka san	tabako	nomimasu
5) Anata	nyuusu	kikimashita ka
6) Kayoko san	e	mimasu
7) Yoshio san	tekisuto	akemasen
8) Sumisu san	nihongo	hanashimasu
9) Anata	Kyooto	mimashita ka

10) Nihonjin	gohan	tabemasu ka
11) Watashi	shimbun	yomimasen deshita
12) Kuraaku san	kanji	kakimasu
13) Masao san	doa	shimemasen
14) Kikue san	rekoodo	kikimasu
15) Watashi	inku	kaimasu

3. Supply appropriate topics as well as the correct particles.

1) Mainichi	shimbun	mimasu	8) Kyoo	hon	yomimasen
2) Kinoo	sukiyaki	tabemashita	9) Mainichi	nihongo	hanashimasu
3) Mada	zasshi	yomimasen	10) Tokidoki	eiga	mimasu
4) Moo	terebi	kaimashita	11) Tabitabi	rekoodo	kikimasu
5) Tokidoki	rajio	kikimasu	12) Moo	tegami	kakimashita
6) Tabitabi	miruku	nomimasu	13) Mada	doa	shimemasen
7) Ashita	hanashi	kakimasu	14) Ashita	hankechi	kaimasu

4. Answer the following questions. When the answer is NO either deny the question simply, or add after the denial some information in the affirmative. In answering questions, one normally does not repeat the topic.

INSTRUCTOR: Amerikajin wa eigo o hanashimasu ka?
STUDENT: Ee, hanashimasu.
INSTRUCTOR: Nihonjin wa eigo o hanashimasu ka?
STUDENT: Iie, hanashimasen.
Iie, nihongo o hanashimasu.

1) Kanadajin wa furansugo o hanashimasu ka?
2) Furansujin wa furansugo o hanashimasu ka?
3) Girishajin wa ratengo o hanashimasu ka?
4) Airurandojin wa eigo o hanashimasu ka?
5) Sumisu san wa porutogarugo o hanashimasu ka?
6) Burajirujin wa doitsugo o hanashimasu ka?
7) Anata wa mainichi kanji o kakimasu ka?
8) Igirisujin wa mainichi gohan o tabemasu ka?
9) Anata wa moo Kyooto o mimashita ka?
10) Anata wa kyoo shimbun o yomimashita ka?
11) Anata wa kabuki o mimashita ka?
12) Weebaa san wa tabako o nomimasu ka?
13) Anata wa tokidoki eiga o mimasu ka?
14) Ano hito wa kyoo pan o tabemashita ka?
15) Joonzu san wa mainichi teepu o kikimasu ka?

5. The following is a drill on the correct way of addressing a person with whom one is speaking. The student's English habits will betray him into relying upon the Japanese word ANATA, but ANATA can have a ring of familiarity about it that would make its use undesirable when one is speaking to a superior or to someone one hardly knows. There are in Japanese a multitude of ways and means by which one can avoid using ANATA. For the present the student can employ the following two methods. (1) Use the family name and add SAN or some other title of respect such as SENSEI ('professor', 'doctor'); thus: OKAMOTO SAN; SUZUKI SENSEI.

(2) Use no explicit reference at all if there is no doubt about whom one is referring to (e.g., A and B are conversing together and A says to B:

HON O KAIMASHITA KA?,

and it is clear that A is not talking about anyone else except B).

However, if neither of these methods seems satisfactory in a given case and the student feels he must be very specific, he can fall back upon ANATA, while he is not yet familiar with other devices to be explained later in this book.

Translate, then, the following questions into Japanese.

1) You are talking with a friend of yours while on your way to school:

Are you going to the movies today?

2) He replies:

Yes, I am; and you?

3) You ask your teacher, Mr. Tanaka, the following:

Do you read books often?

4) You meet a gentleman in the train; you do not know his name, but you do know that he is a professor somewhere:

Do you read THE JAPAN TIMES?

5) Mr. Okamoto, a teacher in your school, had promised he would buy a book for you. You ask him:

Did you buy that book already?

6) Riding in a taxi, you get tired of the silence and the impersonality of the situation and, to get the driver to talk, you offer him a cigarette with the words:

Do you smoke?

7) Mr. Maruyama is a well-known doctor. Talking with him, you ask him:

Do you speak German?

8) You are talking with Taroo, the neighbor's little boy (when speaking to or about children you may use CHAN instead of SAN):

Did you have any ice cream today?

9) You meet your friend John in the street and you ask him:

Did you hear the news?

10) Speaking to Mr. Yamamoto, a gentleman you know, you ask him:

Did you buy that television set already?

11) Speaking to a classmate of yours, a girl, you ask her:

Are you going to watch TV today?

12) You want some directions and you ask an officer in the station:

Do you speak English?

6. In this exercise several situations are described. Translate the questions in the light of the given situation, using as TOPIC that thing about which one is asking in each case.

1) A father has asked his boy to close the windows of his room. He inquires after a few minutes:

Did you close the windows yet?

2) When Mitchell left for the office this morning his wife asked him to buy some coffee on his way back. Upon his return home she asks him:

Did you buy the coffee?

3) You are talking with a person you've just met in the train, and to carry on the conversation you ask:

Do you go to movies occasionally?

4) Now, after that person has answered your question about the movies, you proceed with a similar question, and ask:

And what about television? Do you watch TV?

5) Tomorrow being a free day, you want to know your friend's plans:

Are you going to see the game tomorrow?

6) Jackson had asked his wife to buy some new handkerchiefs. Now, searching his room for some in vain, he asks his wife:

Did you get some handkerchiefs?

7) You've asked a friend of yours several times to go to the movies with you, but he has always been busy. You ask again if he can go today:

Will you take in that movie today?

8) Yesterday was the day of the big game. Today you happen to meet a friend and you ask:

Did you see the game yesterday?

9) In the bus, a student sitting beside you wants to strike up a conversation so he asks you:

Do you speak Japanese?

10) Mitchell asked his secretary to type a letter. Later he asks her:

Did you type that letter yet?

7. Answer these questions in the negative, keeping in the answers the time words given.

1) Kinoo sakkaa o mimashita ka?
2) Kyoo nyuusu o kikimashita ka?
3) Ashita eiga o mimasu ka?
4) Kyoo sushi o tabemashita ka?
5) Kyoo sukiyaki o tabemasu ka?
6) Kinoo terebi o mimashita ka?
7) Ashita sake o kaimasu ka?
8) Mainichi nihongo o hanashimasu ka?
9) Mainichi kanji o kakimasu ka?
10) Kinoo tegami o kakimashita ka?
11) Kyoo hanashi o kikimashita ka?
12) Mainichi miruku o nomimasu ka?
13) Ashita basukettobooru o mimasu ka?
14) Ashita tegami o kakimasu ka?
15) Kinoo kabuki o mimashita ka?

8. Answer the following questions. The reply need only be a YES or NO together with the verb; if desired, however, more information may be added to a NO answer.

1) Kyoo wa sakkaa o mimashita ka?
2) Kyoo wa nyuusu o kikimashita ka?
3) Kyoo wa sushi o tabemashita ka?
4) Mado wa moo shimemashita ka?
5) Kinoo wa terebi o mimashita ka?
6) Taoru wa moo kaimashita ka?
7) Ashita wa geemu o mimasu ka?
8) Inku wa moo kaimashita ka?
9) Rekoodo wa tabitabi kikimasu ka?
10) Tegami wa tokidoki kakimasu ka?
11) Suupu wa mainichi nomimasu ka?
12) Pan wa mainichi tabemasu ka?
13) Kan wa moo akemashita ka?
14) Nihongo wa moo hanashimasu ka?
15) Nikkoo wa tabitabi mimashita ka?

DIRECTION

2.1 DIRECTION WITH VERBS OF MOTION

A. THEORY

1. KEY EXAMPLES

1. [took^{y}oo+e+ikimas]
   [took^{y}oo+ni+ikimas]
   Tookyoo e/ni ikimasu.
   'I am going to Tokyo.'

2. [šimbun+ni+demašta]
   Shimbun ni demashita.
   'It appeared in the papers.'

3. [sampo+ni+ikimašta]
   Sampo ni ikimashita.
   '(He) went for a walk.'

4. [yokohama+made+ikimašta]
   Yokohama made ikimashita.
   '(I) went as far as Yokohama.'

5. [took^{y}oo+kara+kimašta]
   Tookyoo kara kimashita.
   '(He) came from Tokyo.'

2. STRUCTURE FRAME

Note the various particles used to indicate some DIRECTIONS. Notice also that a few verbs, though TRANSITIVE in English, are INTRANSITIVE in Japanese: AIMASU, DEMASU. HAIRIMASU, NOBORIMASU.

DIRECTION TOWARDS, TO, FOR

1	TOOKYOO	E/NI	IKIMASU
	Uchi	e / ni	kaerimasu
	Soto	e / ni	demashita
	Naka	e/ ni	hairimasen
2	SHIMBUN	NI	DEMASHITA
	Terebi	ni	demashita
	Sensei	ni	aimashita
	Densha	ni	norimasu
3	SAMPO	NI	IKIMASHITA
	Kaimono	ni	dekakemasu
	Hanami	ni	ikimashita
	Ensoku	ni	ikimasu

DIRECTION AS FAR AS AND DIRECTION FROM

4			YOKOHAMA	MADE		IKIMASHITA
			Eki	made		arukimasu
			Kamakura	made		kimashita
			Gakkoo	made (basu	ni)	norimasu
5	TOOKYOO	KARA				KIMASHITA
	Uchi	kara	(eki	made)		arukimasu
	Kyooto	kara		(Nara	e/ni)	ikimashita
	Eki	kara	(gakkoo	made) (basu	ni)	norimasu

3. REMARKS

1. When only DIRECTION and the verb are mentioned then the normal word order is the one given in the Frame. But when the topic and time are also mentioned the normal word order is the following:

TOPIC + TIME + DIRECTION + VERB

2. Most of the verbs given in the Frame are VERBS OF MOTION, and the DIRECTION TO which or FROM which the motion takes place is signaled by various particles:

(a) E and NI are equivalent to the English 'to' or 'in' or 'into' or 'towards' or 'for'. Either of them can be used indiscriminately with some verbs, such as IKIMASU, KAERIMASU, KIMASU, DEKAKEMASU. Theoretically there is a difference between the two: E signals the direction TOWARDS which one moves, while NI implies that one went INTO the place indicated. This is why in some cases where the idea of moving INTO is strong, NI alone is used. In some other cases the choice of E or NI depends largely on the verb or on common usage.

(b) Note the uses of NI. It can mean 'TO' as in the first set of examples; it can mean something very close to LOCATION in English: 'appear IN the papers', 'appear ON television'; it can also mean 'for', i.e , one's purpose, as shown in the third set of examples.

(c) MADE is equivalent to 'AS FAR AS' when it is used with direction. It can also be used with time, in which case its English equivalent is 'until'.

(d) KARA is equivalent to 'FROM', whether used with direction or with time. Both MADE and KARA can be used in combination, as the Frame shows.

3. Some Japanese verbs which are used with NI because they are verbs of motion are, or can be, TRANSITIVE verbs with a direct object in English. Consequently it will be a frequent and easy mistake for the student to say O, instead of NI, with these verbs:

JAPANESE		
a. Yama	NI	noborimashita
b. Uchi	NI	hairimashita
c. Basu	NI	norimasu
d. Sensei	NI	aimashita
ENGLISH		
a. (I) climbed a mountain		
b. (I) entered the house		
c. (I) ride the bus		
d. (I) met the teacher		

B. PRACTICE

1. Substitute for the underlined word, making complete sentences.

1) <u>TOOKYOO</u> E IKIMASU.

Koobe
gakkoo
Kyooto
mise
Hokkaidoo
kaisha
Amerika
eki
ano machi
Yooroppa

2) <u>UCHI</u> E KAERIMASU.

kuni
Oosaka
Amerika
Igirisu
kaisha
heya
Suisu
hoteru
mise

3) <u>HEYA</u> NI HAIRIMASHITA.

naka
tonneru
depaato
resutoran
honya
ano hoteru
kono mise
sono gakkoo
kono heya
sono honya

4) <u>SOTO</u> NI DEMASHITA.

Yokohama
gurando
machi
Kamakura
mise
shimbun
terebi
nyuusueiga
rajio
nyuusu

5) <u>SAMPO</u> NI IKIMASU.

kaimono
hanami
ensoku
eiga
sukii
sukeeto
paatii
gorufu
rekoodokonsaato
kabuki

6) <u>TOMODACHI</u> NI AIMASHITA.

Yamamoto san
Harada san
sensei
Hajime san
Honda san
ano seito
Keiji san
Fujiko san
Akira san
Kimiko san
Yamaguchi san

7) <u>DENSHA</u> NI NORIMASU.

basu
fune
hikooki
takushii
erebeetaa

8) <u>HONYA</u> MADE IKIMASHITA.

Yokohama
Kurihama
machi
eki
Hokkaidoo

torakku	gakkoo
keeburukaa	Hiroshima
esukareetaa	Nagasaki
jitensha	ano mise
booto	Nagoya

9) <u>UCHI</u> KARA ARUKIMASU.

eki
sono mise
Shimbashi
kaisha
gakkoo
honya
tonneru
kono machi
sono hoteru
Zushi

10) <u>UCHI</u> KARA <u>EKI</u> MADE ARUKIMASU.

uchi	mise
uchi	gakkoo
eki	kaisha
gakkoo	eki
eki	mise
hoteru	eki
Kamakura Eki	Daibutsu
Ginza	Nihombashi
Yuurakuchoo	Tookyoo Eki

11) <u>YOKOHAMA</u> KARA <u>TOOKYOO</u> MADE <u>DENSHA</u> NI NORIMASU.

Yokohama	Tookyoo	takushii
Yokohama	Tookyoo	basu
Yokohama	Tookyoo	fune
Kamakura	Oofuna	densha
Kamakura	Kurihama	densha
Kamakura	Enoshima	basu
uchi	eki	basu
eki	gakkoo	basu
uchi	mise	jitensha
uchi	gakkoo	jitensha
Shimbashi	Nihombashi	basu

2. Make complete sentences using the time word given in each case, and inflect the verb accordingly.

EXAMPLE: Kawasaki e ikimasu. KYOO
Kyoo Kawasaki e ikimasu.

1) Sukii ni ikimasu. KYOO
2) Machi ni demasu. KINOO
3) Kuni e kaerimasu. KINOO
4) Misaki made ikimasu. ASHITA
5) Terebi ni demasu. MAINICHI
6) Jitensha ni norimasu. TOKIDOKI
7) Tomodachi ni aimasu. KINOO
8) Kabuki ni ikimasu. ASHITA
9) Koobe kara kimasu. KINOO
10) Resutoran ni hairimasu. TOKIDOKI
11) Honya e ikimasu. MADA
12) Kuni e kaerimasu. MOO

13) Booto ni norimasu. KINOO
14) Gakkoo kara kaerimasu. MADA
15) Harada san ni aimasu. ASHITA
16) Ano hoteru ni hairimasu. MOO
17) Yokohama kara Haneda e ikimasu. KINOO
18) Uchi kara eki made arukimasu. MAINICHI
19) Eki kara kaisha made basu ni norimasu. MAINICHI
20) Kamakura kara Tookyoo made densha ni norimasu. MAINICHI
21) Gakkoo kara gorufu ni ikimasu. TABITABI
22) Rajio ni demasu. TABITABI

3. Use the capitalized words as topics and complete the sentences with appropriate particles.

EXAMPLE: Kinoo Hokkaidoo ikimashita YAMADA SAN
Yamada san wa kinoo Hokkaidoo e ikimashita.

1) Kinoo Nihon kimashita SUMISU SAN
2) Kinoo herikoputaa norimashita WATASHI
3) Tokidoki yama noborimasu WATASHI
4) Mada kuni kaerimasen ANO HITO
5) Ashita Ooyama noborimasu YOSHIDA SAN
6) Kyoo gakkoo kimasen SEITO
7) Ashita sukeeto ikimasu GURIIN SAN
8) Tabitabi Kobayashi san aimasu WATASHI
9) Shinagawa densha norimasu WATASHI
10) Mada heya hairimasen KAYOKO SAN
11) Eki basu norimasu ANO HITO
12) Kinoo eki gakkoo arukimashita AKIRA SAN
13) Moo kaisha uchi kaerimashita UEMURA SAN
14) Amerika kimashita MIRAA SAN
15) Ashita Inoue san aimasen WATASHI

4. Add an appropriate particle in the places indicated by parentheses.

1) Mainichi shimbun ( ) yomimasu.
2) Kinoo Yamaguchi san ( ) aimashita.
3) Kyoo jitensha ( ) kaimashita.
4) Tokidoki takushii ( ) norimasu.
5) Mainichi terebi ( ) mimasu ka?
6) Moo kan ( ) akemashita ka?
7) Akiko san wa depaato ( ) hairimashita.
8) Watashi wa tokidoki eiga ( ) mimasu.
9) Mainichi eki made basu ( ) norimasu.
10) Kono hito wa tabitabi tegami ( ) kakimasu.
11) Densha wa moo tonneru ( ) hairimashita.
12) Tokidoki biiru ( ) nomimasu ka?
13) Kinoo wa yama ( ) noborimasen deshita.

14) Watashi wa kinoo kamera ( ) kaimashita.
15) Koobe kara Yokohama made fune ( ) norimashita.
16) Bunji san wa ano mise ( ) hairimashita.
17) Sensei wa kinoo nyuusu ( ) kikimashita ka?
18) Watashi wa kyoo mada Toshio san ( ) aimasen.
19) Sono hito wa mainichi nihongo ( ) hanashimasu ka?
20) Watashi wa kinoo mado ( ) shimemasen deshita.
21) Itoo san wa kinoo terebi ( ) demashita.
22) Iwai san wa kinoo kurabu ( ) hairimashita ka?
23) Buraun san wa tokidoki sukiyaki ( ) tabemasu ka?
24) Ano hito wa asa kara yoru made tenisu ( ) shimashita.
25) Kinoo Susumu san wa Tookyootawaa ( ) noborimashita.

5. The following exercise is a drill on the verb AIMASU, which means 'meet (a person)'. In English the verb 'to see' can be used with this meaning:

'I met Mr. Greenfield' or 'I saw Mr. Greenfield'.

But one should not transfer this habit to Japanese and use the verb MIMASU with that same meaning, for MIMASU means strictly 'to see with the eyes', and not 'to meet'. The idea of 'meet' is always expressed in Japanese by using the verb AIMASU.

Translate the following sentences, taking into account the situations in which they are said.

1) You were walking along the street, and Mr. Tanaka was entering a shop over on the other side of the street:

I saw Mr. Tanaka today.

2) You were walking along and Mr. Tanaka happened by and you chatted a bit:

I saw Mr. Tanaka today.

3) You meet Mr. Tanaka regularly every day, but today he was not at work:

I did not see Mr. Tanaka today.

4) Every day, about the time you leave your office, Mr. Katoo leaves his shop across the street and you walk together to the station. You tell someone:

I meet Mr. Katoo every day.

5) Yesterday you were riding the train and noticed Mr. Okeda at the other end of the car. The car was too crowded for you to go and speak to him:

I saw Mr. Okeda yesterday.

6) As your bus was approaching you saw a friend of yours, Mr. Yamada, coming your way. You could exchange only a few words before boarding:

Yesterday I saw Mr. Yamada.

7) You often go to consult your teacher on study problems:
I see the teacher frequently.

8) Whenever you go to the office you see a certain gentleman entering the next building, yet you do not know him:
I see that man every day.

6. Answer the following questions. Except where a hint is given, answer the questions using EE or IIE plus the verb. Normally DIRECTION is not repeated in the answer.

1) Uchi e kaerimashita ka?
2) Enoshima e ikimasu ka?
3) Soto ni demashita ka?
4) Basu ni norimashita ka? (TAKUSHII)
5) Nyuu Yooku kara kimashita ka?
6) Yokohama Eki kara norimasu ka? (TOOKYOO EKI)
7) Ano gakkoo ni hairimashita ka?
8) Nishimura san ni aimashita ka? (NISHIDA SAN)
9) Eki made arukimasu ka? (NORIMASU)
10) Mado kara heya ni hairimashita ka? (DOA)
11) Moo mise kara kaerimashita ka?
12) Moo tomodachi ni aimashita ka? (MADA)
13) Kyoo Fujisan ni noborimasu ka? (ASHITA)
14) Kinoo shimbun ni demashita ka?
15) Ashita Koobe kara kimasu ka? (OOSAKA)
16) Ano resutoran ni hairimashita ka?
17) Ashita Tookyoo e ikimasu ka? (YOKOHAMA)
18) Moo paatii ni ikimashita ka?
19) Mainichi Oofuna kara Zushi made densha ni norimasu ka?
20) Tokidoki eki kara uchi made arukimasu ka? (MAINICHI)

7. The following is a list of answers. Formulate questions to these answers.

EXAMPLE: Ee ikimashita.
Tookyoo e ikimashita ka?

1) Ee hairimasu.
2) Ee ikimashita.
3) Iie demasen.
4) Iie hairimasen deshita.
5) Ee norimasu.
6) Iie noborimasen deshita.
7) Iie Amerika kara kimashita.
8) Ee kaerimashita.
9) Iie basu ni norimashita.
10) Iie ashita ikimasu.
11) Iie arukimasu.
12) Iie Hayama kara kimasu.
13) Ee arukimasu.
14) Iie mada demasen.
15) Iie mainichi demasu.
16) Ee ensoku kara moo kaerimashita.

8. Translate the following:

1) Today I am going to go to a party.
2) We went to Zushi yesterday.
3) He met me yesterday.

4) She will come back tomorrow.
5) I went out for a walk today.
6) He left for the excursion already.
7) Prof. Okada comes to (my) house every day.
8) I walk every day from my home to the station.
9) Miss Honda meets Miss Kondoo every day.
10) Did he come back from shopping already?
11) We rode as far as Hayama.
12) I take the bus from the station to the school.
13) Yesterday we climbed Mt. Fuji.
14) Tomorrow we are going to Hakone on an excursion.
15) He entered the train already.
16) He did not get inside yet.
17) Occasionally it appears in the papers.
18) Are you coming home tomorrow?
19) Kayoko did not return home yet.
20) Akira went skating yesterday.

2.2 DIRECTION WITH TRANSITIVE VERBS

A. THEORY

1. KEY EXAMPLES

1. [posto+ni/tegami+o+iremasta]
Posuto ni tegami o iremashita.
'(I) dropped a letter in the mail box.'

2. [koko+ni/šimbuŋ+o+okimas]
Koko ni shimbun o okimasu.
'(He) puts the paper here.'

3. [heya+ni/stoobu+o+iremas]
Heya ni sutoobu o iremasu.
'(I) will put a stove into the room.'

4. [tomodači+ni/teŋami+o+kakimasta]
Tomodachi ni tegami o kakimashita.
'(I) wrote a letter to a friend.'

5. [gaiǰiŋ+ni/nihoŋŋo+o+ošiemas]
Gaijin ni nihongo o oshiemasu.
'(He) teaches Japanese to foreigners.'

6. [seito+ni/peŋ+o+kašimašta]
Seito ni pen o kashimashita.
'(She) lent the student a pen.'

2. STRUCTURE FRAME

Study the structure of the example sentences. Note carefully the second half of the Frame; the English indirect object is treated in Japanese as the direction in which an action takes place.

A: WHEN DIRECTION IS A PLACE				
DIRECTION		OBJECT		VERB
POSUTO	NI	TEGAMI	O	IREMASHITA
KOKO	NI	SHIMBUN	O	OKIMASU
HEYA	NI	SUTOOBU	O	IREMASU
Soto	ni	sukuutaa	o	dashimashita
Kokuban	ni	kanji	o	kakimasu

B: WHEN DIRECTION IS A PERSON				
DIRECTION		OBJECT		VERB
TOMODACHI	NI	TEGAMI	O	KAKIMASHITA
GAIJIN	NI	NIHONGO	O	OSHIEMASU
SEITO	NI	PEN	O	KASHIMASHITA
Yoshio san	ni	zasshi	o	misemashita
Kazuko san	ni	hon	o	agemashita

3. REMARKS

1. The structure of the above sentences and the structure shown in the preceding section (2. 1) are fundamentally identical. In this section, though, we are dealing with TRANSITIVE VERBS and therefore an object is also present.

2. Normally the direction precedes the object. But when one desires to emphasize the object, it is stated before the direction. These occasions will arise most often when the direction is a PLACE; for example,

Sutoobu o soto ni dashimashita.

3. In English, too, the indirect object is often signaled by the word 'to', a word which indicates direction. Thus:

'He gave the book to a friend.'

4. In the type of sentences exemplified in the Frame, the particle used to signal direction will most commonly be NI; however, sometimes, though rarely, E can be used instead of NI. With DASHIMASU, for example,

one could use either particle.

Soto NI sukuutaa o dashimasu.
Soto E sukuutaa o dashimasu.

B. PRACTICE

1. Make complete sentences, substituting for the words in capital letters the words given below them.

1) Kaban ni HON o iremasu.

kamera
shimbun
pen
tegami
tabako
paipu
sandoitchi

2) Heya ni SUTOOBU o okimashita.

teeburu
taipuraitaa
toranku
terebi
rajio
piano
teepurekoodaa

3) POSUTO ni TEGAMI o iremashita.

poketto	hankachi (hankechi)
heya	piano
toranku	shatsu
heya	toranku
pen	inku
poketto	hon
kaban	shimbun

4) POSUTO ni TEGAMI o IREMASHITA.

kokuban	ji	kakimasu
heya	piano	iremasu
beranda	teeburu	okimashita
gurando	supiikaa	dashimashita
toranku	shatsu	iremasu
hoomu	benchi	okimashita
Amerika	tegami	dashimasu
nooto	kanji	kakimasu
heya	toranku	okimashita
pen	inku	iremasen deshita
soto	jitensha	dashimashita
poketto	hankachi	iremasu
soto	sukuutaa	dashimasu
koko	kan	okimashita ka
gareeji	gasorin	okimashita
jidoosha	gasorin	iremashita
gareeji	jidoosha	iremashita ka
koko	sutoobu	iremasu ka

5) WATASHI wa POKETTO ni TABAKO o IREMASHITA.

Mada	posuto	tegami	iremasen
Yamada san	Rooma	tegami	dashimashita
Moo	kaban	shatsu	iremashita
Mada	nooto	ji	kakimasen
Kinoo	kuni	tegami	dashimashita
Sensei	soto	seito	dashimashita
Seito	gurando	ji	kakimasu

2. Provide an appropriate word for the blank spaces.

POKETTO ni EMPITSU o iremashita.

1) Kaban ni iremashita
2) Soto ni dashimashita
3) Hoomu ni okimashita
4) Toranku ni iremasu
5) Nooto ni kakimasu
6) Heya ni iremashita
7) Poketto ni iremashita
8) Gurando ni dashimashita

3. Do the same in this exercise.

KOKUBAN ni EIGO o kakimashita.

1) nooto o iremashita
2) rajio o okimashita
3) paipu o iremashita
4) kanji o kakimashita
5) orugan o dashimashita
6) terebi o okimashita
7) miruku o iremashita
8) gasorin o iremasu

4. Do the same in this exercise also.

POSUTO ni TEGAMI o IREMASHITA.

1) Kaban ni nooto o
2) Kokuban ni kana o
3) Beranda ni teeburu o
4) Suutsukeesu ni shatsu o
5) Kuni ni tegami o
6) Poketto ni shimbun o
7) Pen ni inku o
8) Gareeji ni jidoosha o
9) Soto ni jidoosha o
10) Uchi ni jitensha o

5. Complete the sentences using as topics the words in parentheses.

EXAMPLE: Kinoo Hokkaidoo ikimasu (Yamada san)
Yamada san wa kinoo Hokkaidoo e ikimashita.

1) Kinoo Nihon kimasu (Sumisu san)
2) Jettoki norimasu (kinoo)
3) Tokidoki yama noborimasu (watashi)
4) Mada kuni kaerimasu (Buraun san)
5) Seito gakkoo kimasu (kyoo)
6) Ashita Takaosan noboru (Kobayashi san)
7) Joonzu san Enoshima ikimasu (ashita)
8) Moo tonneru demasu (jidoosha)
9) Tokidoki Susumu san aimasu (watashi)
10) Shinagawa densha norimasu (watashi)
11) Mada heya hairimasu (Kazuko san)
12) Eki basu norimasu (ano hito)
13) Watashi eki gakkoo arukimasu (kyoo)
14) Moo kaisha uchi kaerimasu (Yamada san)
15) Amerika kimasu (Sumisu san)
16) Kamakura Hayama arukimasu (kinoo)
17) Watashi Yoshida san aimasu (ashita)
18) Mada Yokohama kimasu (ano basu)
19) Mada pen inku iremasu (ano seito)
20) Soto seito dashimasu (sensei)

6. Make complete sentences, supplying the correct particles.

1) Yoshida san	karendaa	misemasu
2) Akemi chan	chokoreeto	agemashita
3) Ueda san	zasshi	kashimasu
4) Sumisu san	michi	oshiemashita
5) Kikue san	posutaa	misemashita
6) Satoo san	pen	agemashita
7) Sensei	tegami	dashimashita
8) Kodomo	booru	misemasu
9) Kuraaku san	hanashi	kakimashita
10) Yamada san	osake	dashimashita
11) Yoshio chan	kyandee	kaimashita
12) Tomodachi	hottodoggu	kaimasu

7. Keeping the structure of the model sentence, complete the following:

YAMADA SAN NI TEGAMI O DASHIMASHITA.

1) Tanaka san ni . . . misemasu.
2) Sumisu san ni . . . kashimasu.
3) Satoo san ni . . . agemashita.
4) Seito ni . . . . . . oshiemasu.
5) Kuraaku san ni . . . dashimasu.

1) . . . michi o oshiemasu.
2) . . . pen o kashimashita.
3) . . . kyandee o kaimashita.
4) . . . uchi o misemashita.
5) . . . teepu o kashimashita.

6) Kodomo ni . . . . agemasu. 6) . . . tabako o agemashita.
7) Kazue san ni . . . kakimasu. 7) . . . tegami o kakimashita.
8) Akemi chan ni . . . oshiemasu. 8) . . . eiga o misemashita.

1) Kuraaku san ni nihongo o . . . . . .
2) Kayoko san ni dariya o . . . .
3) Ueda san ni sukuutaa o . . . .
4) Kodomo ni eiga o . . . .
5) Kazukiyo chan ni pai o . . . .
6) Inoue san ni taipuraitaa o . . . . .
7) Sensei ni shimbun o . . . .
8) Gaijin ni michi o . . . .

8. Translate into Japanese:

1) Yesterday I wrote a letter to Fuller.
2) I gave Oozeki a pipe.
3) They gave some candy to that child.
4) She lends books to students.
5) They showed the way to that foreigner.
6) He showed the letter to Yoshida.
7) She wrote me a letter.
8) He lent me the typewriter.
9) I bought the child some ice cream.
10) I teach Japanese to foreigners.
11) He put a shirt into the suitcase.
12) He put the shirt on the suitcase.
13) Did you fill your pen yet?
14) Have you mailed that letter already?

2.3 THE SOURCE OF AN ACTIVITY

A. THEORY

1. KEY EXAMPLES

1. [kuni+kara/teŋami+o+moraimas̥ta]
   Kuni kara tegami o moraimashita.
   '(I) received a letter from my country.'
   (or: 'from my home town')

2. [gakkoo+kara/hoŋ+o+karimas̥ta]
   Gakkoo kara hon o karimashita.
   '(I) borrowed a book from the school.'

3. [tomodači+ni/teŋami+o+moraimas̥ta]
   Tomodachi ni tegami o moraimashita.
   '(I) received a letter from a friend.'

4. [ano+h̥ito+ni/nʸuusu+o+kikimas̥ta]
   Ano hito ni nyuusu o kikimashita.
   '(I) heard the news from him.'
   (or: 'from her')

5. [seŋsei+ni/piano+o+naraimas̥]
   Sensei ni piano o naraimasu.
   'I am taking piano lessons from an instructor.'

2. STRUCTURE FRAME

A: WHEN THE SOURCE IS A PLACE				
SOURCE		OBJECT		VERB
KUNI	KARA	TEGAMI	O	MORAIMASHITA
Amerika	KARA	rekoodaa	O	moraimashita
GAKKOO	KARA	HON	O	KARIMASHITA
Gaikoku	KARA	jidoosha	O	kaimashita

B: WHEN THE SOURCE IS A PERSON				
SOURCE		OBJECT		VERB
TOMODACHI	NI/KARA	TEGAMI	O	MORAIMASHITA
Tanaka-san	NI/KARA	hon	O	karimasu
ANO HITO	NI/KARA	NYUUSU	O	KIKIMASHITA
SENSEI	NI/KARA	PIANO	O	NARAIMASU

3. REMARKS

1. Besides its function of indicating direction towards or to, the particle NI can also indicate the SOURCE from which a certain action is carried out. Note that, though KARA can be used either with places or with persons, NI is used only with persons.

2. The word order given above is the usual one. When a topic and time are also expressed, they normally precede the SOURCE. Of course, for purposes of emphasis, the order can be changed.

3. Note that KUNI does not mean only 'country', but 'one's native country' or 'the part of the country where one was born'. When a Japanese is asked where his KUNI is, he will give the name of his native prefecture or, if he comes from a large city, the name of the city.

B. PRACTICE

1. In the places marked by parentheses supply either KARA or NI. Whenever it is possible to use NI rather than KARA, do so.

1) Kyoo sensei ( ) tegami o moraimashita.
2) Kinoo uchi ( ) tegami o moraimashita.
3) Kinoo tomodachi ( ) tegami o moraimashita.
4) Murata san wa gaijin ( ) eigo o naraimashita.

5) Girisha wa Nihon ( ) fune o kaimashita.
6) Watashi wa ano hito ( ) kikimashita.
7) Sumisu san wa kuni ( ) kyandee o moraimashita.
8) Ano hito wa poketto ( ) raitaa o dashimashita.
9) Watashi wa Inoue san ( ) hon o karimashita.
10) Aoki san wa kuni ( ) okane o moraimashita.
11) Watashi wa Tanaka sensei ( ) nihongo o naraimashita.
12) Amerika wa Nihon ( ) jitensha o kaimasu.
13) Yoshio san wa kinoo sensei ( ) zasshi o moraimashita.
14) Ano hito wa tokidoki Doitsu ( ) hon o kaimasu.
15) Ooki san wa kaisha ( ) katarogu o moraimashita.
16) Sono hito wa Amerikajin ( ) eigo o naraimashita.
17) Ano seito wa kaban ( ) nooto o dashimashita.
18) Watashi wa kinoo Igirisu ( ) zasshi o kaimashita.
19) Watanabe san wa tokidoki Asanuma san ( ) okane o karimasu.
20) Yamamoto san wa kinoo sono mise ( ) karendaa o moraimashita.

2. Make complete sentences according to the models in the Frame, using the words given below. If the student so wishes he may introduce a topic, or a time word, or both.

1) Kurisumasukaado/moraimasu/Ueda san
2) Jitensha/karimasu/Satoo san
3) Jidoosha/kaimasu/gaikoku
4) Empitsu/karimasu/Yoshida san
5) Kuraaku san/hanashi/kikimasu
6) Sensei/doitsugo/naraimasu
7) Teeburu/okimasu/tegami
8) Kikimasu/michi/kodomo
9) Karimasu/okane/Yoshiko san
10) Kaimasu/Burajiru/banana
11) Moraimasu/kuni/tegami
12) Naraimasu/gitaa/Supeinjin
13) Mado/dashimasu/hankechi
14) Kono mise/miruku/kaimasu

3. Using the verbs given in parentheses, change the following into equivalent expressions.

EXAMPLE: Tomodachi wa watashi ni okane o kashimashita. (KARIMASU)
Watashi wa tomodachi ni okane o karimashita.

1) Sensei wa Buraun san ni nihongo o oshiemasu.(NARAIMASU)
2) Beikoku wa Nihon ni jidoosha o urimasu. (KAIMASU)
3) Yoshio san wa Susumu san ni ragubii-booru o kashimashita. (KARIMASU)
4) Tomodachi wa watashi ni boorupen o kuremashita. (MORAIMASU)

5) Kazuo san wa Akiko san kara gitaa o karimashita. (KASHIMASU)
6) Ano gaijin wa Katoo san kara kurisumasukaado o moraimasu. (DASHIMASU)
7) Watashi wa Howaito san kara eigo o naraimasu.(OSHIEMASU)
8) Watashi wa sensei kara kikimashita. (HANASHIMASU)
9) Miyata san wa Nakada san ni osake o agemashita. (MORAIMASU)
10) Tomodachi wa watashi ni dariya o kuremashita. (MORAIMASU)
11) Ano seito wa sensei ni tegami o dashimashita. (MORAIMASU)
12) Sono hito wa kinoo watashi ni hanashimashita. (KIKIMASU)
13) Sumisu san wa tokidoki Buraun san ni jidoosha o kashimasu. (KARIMASU)
14) Buraun sensei wa mainichi watashi ni eigo o oshiemasu. (NARAIMASU)
15) Watashi wa kinoo Fujita san kara raitaa o moraimashita. (KUREMASU)
16) Nakano san wa Howaito san ni nekutai o agemashita. (MORAIMASU)
17) Itoo san wa Sumisu san kara raitaa o moraimashita. (AGEMASU)
18) Abe san wa kinoo Ida san ni jitensha o karimashita. (KASHIMASU)
19) Sensei wa mainichi Yoshiko san ni piano o oshiemasu. (NARAIMASU)
20) Kobayashi san wa Watanabe san ni sukuutaa o urimashita. (KAIMASU)

4. This next is a drill on the verb KIKU, which has two meanings in Japanese that may easily be confused: (a) 'to hear, to listen', and (b) 'to ask'. When it is used in its first meaning, the person from whom one hears something or to whom one listens is signaled by the particles NI or KARA; when KIKU is used in its second meaning, the person whom one asks is signaled by the particle NI. Thus the ambiguity of:

ANO HITO NI KIKIMASHITA.

Removed from any context, this sentence can mean either 'I asked that person' or 'I heard from that person'. An easy remedy for such ambiguity is had by using KARA when KIKU is used in its sense of 'hear from'.

In translating the following sentences try, therefore, to make completely clear in the Japanese which meaning of KIKU is intended.

1) I asked him the way.
2) I heard the news from him.
3) I will ask Mr. Muramoto today.
4) I heard it from Mr. Yamamoto yesterday.

5) Dr. Tanaka asked me my name today.
6) I did not hear it from Prof. Yoshida.
7) I asked a child for directions (to the station).
8) I learned (heard) the way from little Kazuko.
9) I will ask the teacher that (= sore).
10) I heard that from the teacher yesterday.

5. Translate into English:

1) Kodomo ni banchi o kikimashita.
2) Sensei ni namae o kikimashita.
3) Kodomo ni michi o kikimasu.
4) Tanaka sensei wa watashi ni michi o kikimashita.
5) Weebaa san wa tomodachi ni banchi o kikimashita.

2.4 "YES and NO" QUESTIONS (II): NEGATIVE QUESTIONS

A. THEORY

1. KEY EXAMPLES

1. [eiŋa+o+mimaseŋ+ka]
   Eiga o mimasen ka?
   'Don't you go to see movies?'

2. [ee/mimaseŋ]
   Ee mimasen.
   'No, I don't.'

3. [iie/mimas]
   Iie mimasu.
   'No, I do.'

4. [ee/terebi+o+mimas] [iie/terebi+o+mimas]
   Ee terebi o mimasu/Iie terebi o mimasu.
   'Yes/No, I watch television.'

5. [gohaŋ+wa/mada+tabemaseŋ+ka]
   Gohan wa mada tabemasen ka?
   'You haven't eaten yet?'

6. [ee/(mada+) tabemaseŋ]
   Ee (mada) tabemasen.
   'No, I haven't (yet).'

7. [iie/(moo+) tabemasta]
   Iie (moo) tabemashita.
   'No, I (already) have.'

2. STRUCTURE FRAME

Observe the structure of the Key Examples, and also the way a negative question may be answered with a 'yes' or a 'no'.

QUESTION		SIGNAL	ANSWER	
EIGA O MI-	MASEN	KA		
Eiga o mi-	MASE-	N↗		
Eiga o mi-	MASEN DESHITA	KA		
Eiga o mi-	MASEN DESHI-	TA↗		
		EE/hai	MI-	MASEN
		IIE	MI-	MASU
		EE/IIE	TEREBI O MI-	MASU
		EE/hai	mi-	MASEN DESHITA
		IIE	mi-	MASHITA
		EE/IIE	terebi o mi-	MASHITA
Hakone e iki-	MASEN	KA		
Hakone e iki-	MASE-	N↗		
Hakone e iki-	MASEN DESHITA	KA		
Hakone e iki-	MASEN DESHI-	TA↗		
		EE/hai	iki-	MASEN
		IIE	iki-	MASU
		EE/IIE	Nikkoo e iki-	MASU
		EE/hai	iki-	MASEN DESHITA
		IIE	iki-	MASHITA
		EE/IIE	Nikkoo e iki-	MASHITA
GOHAN WA MADA TABE-	MASEN	KA		
Gohan wa mada tabe-	MASE-	N↗		
Sensei wa mada ki-	MASEN	KA		
Sensei wa mada ki-	MASE-	N↗		
		EE/hai	(MADA) TABE-	MASEN
		EE/hai	(mada) ki-	MASEN
		IIE	(MOO) TABE-	MASHITA
		IIE	(moo) ki-	MASHITA

3. REMARKS

1. Notice the use of either EE or IIE to give a simple answer to a negative question. When one's answer will also be negative (i.e., the verb of one's answer), then one says EE. When one's answer will be affirmative and thus a rejection of the negative question, one says IIE. In these cases the EE might be translated by: 'that is right', and IIE by 'that is wrong'.

2. However, when one gives more than just a simple answer, when one volunteers an explanation or some information, then either EE or IIE may be used without any difference in effect. What is important in these cases is not the signal itself but what one has to say, and with either EE or IIE the meaning of the sentence will be clear.

3. A negative question can also be a polite invitation, but at this time we are dealing with it only as a simple question.

B. PRACTICE

1. Answer the following questions, indicating either agreement or disagreement.

1) Yamamoto san ni aimasen deshita ka? (EE)
2) Kurabu ni wa hairimasen deshita ka? (EE)
3) Rekoodo o kaimasen deshita ka? (EE)
4) Nyuusu o kikimasen deshita ka? (IIE)
5) Erebeetaa ni norimasen deshita ka? (EE)
6) Kuraaku san wa supeingo o hanashimasen ka? (IIE)
7) Anata wa tabako o nomimasen ka? (IIE)
8) Takashi san ni hon o agemasen deshita ka? (EE)
9) Mada Fujisan ni noborimasen ka? (EE)
10) Kinoo wa kaisha e ikimasen deshita ka? (IIE)
11) Beekaa san ni kurisumasukaado o dashimasen deshita ka? (IIE)
12) Kuupaa san wa mada Amerika kara kimasen ka? (EE)
13) Mada inku o kaimasen ka? (IIE)
14) Kono hon wa mada yomimasen ka? (EE)
15) Kinoo wa uchi kara demasen deshita ka? (IIE)
16) Shimbun wa mada kimasen ka? (EE)
17) Itoo san wa eigo o hanashimasen ka? (IIE)
18) Mie chan wa aisukuriimu o poketto ni iremasen deshita ka? (IIE)
19) Sutoobu wa mada heya ni iremasen ka? (EE)
20) Ototoi wa tekisuto o yomimasen deshita ka? (EE)

2. Answer the following questions in full. Some answers will involve merely assent (using EE) or disagreement (using IIE). Some, however, will involve the contribution of some further information or explanation; in this case either EE or IIE can be used.

EXAMPLES:

Kuraaku san wa supeingo o hanashimasen ka? (EIGO)
EE/IIE eigo o hanashimasu.

Kuraaku san wa supeingo o hanashimasen ka?
IIE supeingo o hanashimasu.
EE supeingo o hanashimasen.

1) Rekoodo o kaimasen deshita ka?
2) Biiru o nomimasen deshita ka? (JUUSU)
3) Eiga ni ikimasen deshita ka? (GAKKOO)
4) Pen o kaimasen deshita ka? (EMPITSU)
5) Abe san wa kimasen deshita ka? (SATOO SAN)
6) Kinoo Shinjuku e ikimasen deshita ka?
7) Orugan wa urimasen ka? (PIANO)
8) Mirukukoohii o nomimasen ka? (KOKOA)
9) Kaban ni shatsu o iremasen deshita ka?
10) Anata wa ashita tenisu o mimasen ka?
11) Mada teepurekoodaa o kaimasen ka? (REKOODOPUREE-YAA)
12) Kyoo kaisha ni kaerimasen ka? (UCHI)
13) Kanji wa mada kakimasen ka?
14) Kanji wa mada naraimasen ka? (KANA)
15) Jitensha o urimasen ka? (SUKUUTAA)

3. For this exercise formulate questions for the following answers. Where words are suggested use them in the questions.

1) Ee mada kimasen.
2) Ee mada kaerimasen.
3) Iie moo ikimashita.
4) Iie moo hanashimashita.
5) Ee mimasen. (SHIMBUN)
6) Ee yomimasen. (ZASSHI)
7) Iie nomimasu. (BIIRU)
8) Iie kakimasu. (POSUTAA)
9) Ee kaimasen deshita. (JIDOOSHA)
10) Iie tabemashita. (KEEKI)
11) Ee mada ikimasen. (YOKOHAMA)
12) Iie moo kimashita. (TOOKYOO)
13) Ee demasen deshita. (SOTO OTOTOI)
14) Iie aimashita. (TOMODACHI KINOO)
15) Ee hairimasen deshita. (SONO HEYA KYOO)
16) Iie norimashita. (TAKUSHII KINOO)
17) Ee noborimasen deshita. (TOOKYOO TAWAA KESA)
18) Iie agemashita. (ANO ZASSHI HARUO SAN)
19) Ee moraimasen deshita. (NEKUTAI ABE SAN)
20) Iie kakimasu. (TEGAMI TOMODACHI)

4. Translate into Japanese:

1) Aren't you going to have this sandwich? No.
2) Didn't you have a banana already? No.
3) Didn't you watch the game this morning? Yes.
4) Hasn't Mike come yet? Not yet.
5) Don't you go to movies? Sometimes, yes.
6) You haven't asked the teacher?! No, but I asked Hideo.
7) You say you didn't see him yesterday?! (incredulously)
   No, I didn't see him yesterday.
8) Planes don't go from Japan to Nepal? That's right.
9) Didn't he have some juice already this morning? No, he had water.
10) Aren't you going to buy some gasoline? Yes, I am.

LESSON 3

MEANS AND LOCATION OF AN ACTIVITY

3.1 MEANS

A. THEORY

1. KEY EXAMPLES

1. [pen+de/kanǰi+o+kakimas]
   Pen de kanji o kakimasu.
   '(I) write kanji with a pen.'

2. [deŋša+de/tookʸoo+e+ikimas]
   Densha de Tookyoo e ikimasu.
   '(I) go to Tokyo by train.'

3. [ki+de/uči+o+ŧkurimas]
   Ki de uchi o tsukurimasu.
   'They make houses out of wood.'

4. [nihoŋŋo+de/teŋami+o+kakimašta]
   Nihongo de tegami o kakimashita.
   '(I) wrote a letter in Japanese.'

5. [terebi+de/demo+o+mimašta]
   Terebi de demo o mimashita.
   '(I) saw the demonstration on television.'

2. STRUCTURE FRAME

Notice how in Japanese the one particle DE is used in situations where, in English, one would use a variety of function words: WITH, BY, OUT OF, FROM, etc.

MEANS				Verb of Action
INSTRUMENT OF AN ACTION				
1 PEN	DE	KANJI	O	KAKIMASU
Kagi	de	doa	o	shimemashita
Hashi	de	gohan	o	tabemasu
Teepu	de	nihongo	o	naraimasu
MEANS OF TRANSPORTATION				
2 DENSHA	DE	TOOKYOO	E	IKIMASU
Hikooki	de	kuni	e	kaerimasu
Jitensha	de	machi	e	dekakemashita
Takushii	de	uchi	e	kaerimashita
MATERIALS OF CONSTRUCTION				
3 KI	DE	UCHI	O	TSUKURIMASU
Konkuriito	de	tatemono	o	tsukurimashita
Tetsu	de	too	o	tatemashita
Uuru	de	oobaa	o	koshiraemasu
MEANS OF LINGUISTIC COMMUNICATION				
4 NIHONGO	DE	TEGAMI	O	KAKIMASHITA
Eigo	de			hanashimasu
Kanji	de	hanashi	o	kakimashita
Nihongo	de	nyuusu	o	kikimasu
MEANS OF INFORMATION				
5 TEREBI	DE	DEMO	O	MIMASHITA
Rajio	de	nyuusu	o	kikimashita
Shimbun	de	nyuusu	o	yomimashita
Nyuusueiga	de	roketto	o	mimashita

3. REMARKS

1. In all of the examples listed in the Frame, the one concept which is common to every NOUN+DE element is the concept of MEANS BY WHICH---- the MEANS by which an action takes place, or took place, or will take place. In many cases this way of thinking differs from the English speaker's way of thinking. Building a house by means of wood, for example, will seem strange, and so too will hearing the news by means of Japanese. It is advisable for the student to think in the Japanese way, but if this proves too difficult at present, then at the very least he should acquire some feeling for the use of DE in all situations like those outlined in the Frame.

2. The order given in the Frame emphasizes no particular word. But should either the object or the direction be placed before the means it would then receive a special stress or emphasis, in much the same way as if it were the topic. Thus:

Kanji o pen de kakimasu.
Tookyoo e densha de ikimasu.
Uchi o ki de tsukurimasu.

are nearly the same in force as:

Kanji wa pen de kakimasu.
Tookyoo wa densha de ikimasu.
Uchi wa ki de tsukurimasu.

B. PRACTICE

1. Make sentences by substituting for the capitalized words.

1) Pen de KANJI o kakimasu.

tegami
hanashi
roomaji
kana
hiragana
katakana

2) Densha de TOOKYOO e ikimasu.

Yokohama
kaisha
gakkoo
machi
depaato
Nikkoo

3) Ki de UCHI o tsukurimasu.

teeburu
tsukue
isu
hako
omocha
tatemono

4) Nihongo de TEGAMI o kakimashita.

hanashi
hon
namae
nyuusu
tekisuto

5) Terebi de DEMO o mimashita.

eiga
kabuki
bokushingu
tenisu
beesubooru

2. Now substitute for the MEANS.

1) PEN de kanji o kakimasu.

fude
empitsu
chooku
boorupen
inku
mannenhitsu

2) DENSHA de Tookyoo e ikimasu.

basu
jidoosha
ootobai
jitensha
takushii
fune

3) KI de hako o tsukurimasu.

kami .
seruroido
purasuchikku
kane
tetsu

4) NIHONGO de tegami o kakimashita.

eigo
furansugo
doitsugo
roomaji
hiragana

5) SHIMBUN de hanashi o yomimashita.

hon
zasshi
tekisuto
Japan Taimusu
Asahi Shimbun
Mainichi Shimbun

3. Make complete sentences with the words given below, in each case using as MEANS the word which seems appropriate.

1) Gohan	tabemasu	hashi
2) Kanji	kakimasu	fude
3) Ooshima	ikimasu	yotto
4) Biru	tsukurimasu	konkuri(ito)
5) Hikooki	koshiraemasu	kami
6) Tegami	kakimasu	nihongo
7) Kanji	naraimashita	kaado
8) Fujisan	mimashita	terebi
9) Nihon	kimashita	hikooki
10) Hanashi	yomimashita	zasshi
11) Posutaa	kakimashita	posutaakaraa
12) Doa	tsukurimasu	ki
13) Bataa	tsukurimasu	miruku
14) Omocha	asobimashita	kodomo

15) Ootobai	kaerimashita	koko	
16) Ashita	Enoshima	ikimasu	jidoosha
17) Watashi	kanji	naraimashita	kaado
18) Yoshio san	mainichi	asobimasu	jitensha
19) Tokidoki	kaisha	ikimasu	takushii
20) Watashi	gohan	tabemasen	supuun
21) Tokidoki	geemu	mimasu	terebi
22) Sumisu san	Amerika	demashita	fune

4. For the following supply any MEANS that will fit the meaning of the sentence.

1) Omocha o tsukurimasu.
2) Raisukaree o tabemasu.
3) Eigo o oshiemasu.
4) Yama ni noborimashita.
5) Hanashi o kikimashita.
6) Kodomo wa asobimasu.
7) Doa o shimemasu.
8) Damu o tsukurimasu.
9) Kokuban ni kanji o kakimashita.
10) Tookyootawaa o tatemashita.
11) Kami ni namae o kakimashita.
12) Mainichi Akemi chan wa asobimasu.
13) Ano hito wa itsumo hanashimasu.
14) Honkon kara Yokohama made kimashita.
15) Kinoo nekutai o koshiraemashita.
16) Watashi wa mainichi kanji o naraimasu.
17) Esukimoo wa uchi o tsukurimasen.
18) Kinoo seito wa kabuki o mimashita.
19) Seito wa tabitabi gakkoo e ikimasu.
20) Yoshio san wa tokidoki nyuusu o kikimasu.

5. Using as MEANS the words provided below make complete sentences.

EXAMPLE: HASHI Hashi de gohan o tabemasu.

1) ki	2) densha	3) supeingo	4) keeburukaa
5) inku	6) supuun	7) ningyoo	8) esukareetaa
9) kana	10) rajio	11) shimbun	12) mannenhitsu
13) booto	14) tetsu	15) rekoodo	16) girishago
17) eigo	18) booru	19) iyahoon	20) purasuchikku

6. Introduce into the following the words suggested, with correct particles.

EXAMPLE: Sumisu san wa nihongo o naraimashita. (TEEPU)
Sumisu san wa teepu de nihongo o naraimashita.

1) Kinoo wa norimashita. (BASU)
2) Kinoo wa ikimashita. (BASU)
3) Kesa watashi wa hanashimashita. (NIHONGO)
4) Kesa watashi wa hanashimashita. (SENSEI)
5) Kodomo wa ji o kakimashita. (INKU)
6) Kodomo wa ji o kakimashita. (TEGAMI)
7) Watashi wa kyoo kaerimasen. (UCHI)
8) Watashi wa kyoo kaerimasen. (DENSHA)
9) Watashi wa tegami o kakimashita. (TOMODACHI)
10) Watashi wa tegami o kakimashita. (FURANSUGO)
11) Tomodachi wa kinoo kaerimashita. (KUNI)
12) Tomodachi wa kinoo kaerimashita. (HIKOOKI)
13) Kyoo tegami o dashimashita. (BEIKOKU)
14) Kyoo tegami o dashimashita. (KOOKUUBIN 'Air Mail')
15) Sono gaijin wa kanji o kakimashita. (NOOTO)
16) Sono gaijin wa kanji o kakimashita. (FUDE)
17) Kinoo Yoshiko san wa noborimashita. (ANO YAMA)
18) Kinoo Yoshiko san wa noborimashita. (KEEBURUKAA)
19) Anata wa nyuusu o kikimasen deshita ka? (RAJIO)
20) Anata wa nyuusu o kikimasen deshita ka? (ANO HITO)

7. Translate into Japanese:

1) One uses a spoon with curried rice.
2) Alice made her friend a woolen skirt (scarf, socks).
3) The news is on the radio in Spanish every day.
4) George went shopping today by bike (motorcycle, auto-bike).
5) They built a concrete road from Yokosuka to Zushi.
6) Inoue wrote her friend a letter in French, in pencil.
7) Her friend wrote Inoue in Latin, in ink.
8) Mariko will go for an excursion tomorrow by bus.
9) Do you make toys from plastic (metal, paper)?
10) The movie was on TV in German.
11) O'Malley heard the story from me over the phone.
12) Did he return home in a cab yesterday?
13) The teacher drew a picture on the board with chalk.
14) Hiroshi already saw the story in the paper.
15) They make ice cream by hand (TE).

3.2 LOCATION

A. THEORY

1. KEY EXAMPLES

1. [učī+de/gohaŋ+o+tabemas]
   Uchi de gohan o tabemasu.
   '(I) eat at home.'

2. [kamakura+de/deŋša+ni+norimas]
   Kamakura de densha ni norimasu.
   '(I) get on the electric train in Kamakura.'

3. [kaiša+de+hatarakimas]
   Kaisha de hatarakimasu.
   '(I) work for a firm.'

2. STRUCTURE FRAME

LOCATION				VERB OF ACTION
1 UCHI	DE	GOHAN	O	TABEMASU
Densha	de	shimbun	o	yomimasu
Ano mise	de	tabako	o	kaimasu
Gakkoo	de	hon	o	karimasu
2 KAMAKURA	DE	DENSHA	NI	NORIMASU
Eki	de	tomodachi	ni	aimashita
Hakone	de	booto	ni	norimashita
Ginza	de	depaato	ni	hairimashita
3 KAISHA	DE			HATARAKIMASU
Nihon	de			tsukurimashita
Soto	de			asobimasu
Heya	de			yasumimasu

3. REMARKS

1. Besides showing the means by which an action takes place, DE also indicates the PLACE WHERE AN ACTIVITY TAKES PLACE. See how this is exemplified in every sentence in the Frame. The sentences there are not by any means the only types in which DE can be used; one can state the LOCATION of an activity in any sentence in which one uses an activity verb.

2. The word order given is the normal one, with no special stress on any part of the sentence.

3. Since the word NORU can mean either 'to ride' or 'to get aboard', it sometimes presents interesting problems. In the present section on location, for instance, in one sentence it could mean either 'ride' or 'board' while in another, but similar sentence, it can only mean 'board'. Kamakura de densha ni norimasu and Eki de densha ni norimasu both state that the speaker boards the electric train--- one obviously cannot ride around in a station, and after one becomes familiar with the train situation in Kamakura one knows that one really cannot say he rode around in Kamakura in the train, as he might in a car or a bus or a taxi. On the other hand, Yokohama de fune ni norimashita may mean either that the speaker boarded a ship in Yokohama or that he rode around in Yokohama harbor in a boat. If he wanted to say that he boarded a ship in Yokohama and made a trip in it, he has to say Yokohama kara fune ni norimashita, that is: 'I took a ship from Yokohama'. Similarly, Haneda kara hikooki ni norimashita.

The student should now be able to understand the ambiguity of: Hakone de booto ni norimashita.

4. Note the word YASUMIMASU. One can rest either someplace or upon some thing. That is, the activity (if one may call it that) of resting can be carried out in a certain location, such as a room, one's home, the park, etc.; this location will be expressed in Japanese by DE. And within that location one can be resting on a chair, a bench, a sofa, etc.; this will be expressed in Japanese by NI.

B. PRACTICE

1. Substitute for the capitalized words.

1) UCHI de gohan o tabemasu.

heya
depaato
machi
Kamakura
kaisha
yama
Zushi
gakkoo
resutoran

2) KAMAKURA de densha ni norimasu.

Yokohama
Yuurakuchoo
Shinagawa
ano machi
Shinjuku
Tookyoo Eki
Oofuna
Kawasaki
Shimbashi Eki

3) KAISHA de hatarakimasu.

Tookyoo
uchi
gurando
machi
soto
Nihon
Ginza
heya
mise

2. Expand these short sentences using as LOCATION the words suggested. Keep the normal word order.

EXAMPLE: Rajio o kikimasu.(HEYA)
Heya de rajio o kikimasu.

1) Isu o tsukurimasu.(GAREEJI)
2) Koohii o nomimashita.(RESUTORAN)
3) Gorufu o mimashita. (HAKONE)
4) Shimbun o urimasu.(DENSHA)
5) Hanashi o kikimashita.(MACHI)
6) Densha ni norimasu.(EKI)
7) Mainichi teepu o kikimasu.(RISSUNINGU RUUMU)
8) Mainichi tabako o kaimasu.(EKI)
9) Benchi ni yasumimashita.(HOOMU)
10) Tokidoki hon o karimasu.(GAKKOO)
11) Depaato ni hairimashita.(YOKOHAMA)
12) Kyoo tomodachi ni aimashita.(DENSHA)
13) Kodomo wa mainichi asobimasu.(SOTO)
14) Piramiddo o mimashita.(EJIPUTO)
15) Otoosan wa oobaa o koshiraemasu.(HONKON)
16) Yoshio san wa kyoo hanashimashita.(GAKKOO)
17) Ototoi watashi wa ano posutaa o mimashita.(HOOMU)
18) Ano fune wa kotoshi tsukurimashita.(KOOBE)
19) Seito wa kokuban ni ji o kakimashita. (HEYA)
20) Watashi wa posuto ni tegami o iremashita.(MACHI)
21) Nakada san wa kinoo hikooki ni norimashita.(HANEDA)
22) Ototoi terebi o mimashita ka? (UCHI)

3. In the following exercise supply an appropriate verb.

1) Heya de tekisuto o .....
2) Mise de taoru o .....
3) Yama de sandoitchi o .....
4) Supein de supeingo o .....
5) Eki de Sumisu san ni .....
6) Machi de Sumisu san o .....
7) Depaato de kooto o .....
8) Gurando de futtobooru o .....

4. Supply the LOCATION.

1) ..... juusu o nomimashita
2) ..... sukii o naraimashita
3) ..... doitsugo o hanashimasu
4) ..... teepu o kikimasu
5) ..... hatarakimasu
6) ..... densha ni norimashita
7) ..... yasumimashita
8) ..... depaato ni hairimashita

5. Now supply either an object or a direction.

1) Eki de ..... kaimashita
2) Kanada de ..... hanashimasu
3) Eki de ..... norimashita
4) Kono kaisha de ..... tsukurimasu
5) Amerika de ..... aimashita
6) Suisu de ..... noborimashita
7) Densha de ..... yomimashita
8) Gakkoo de ..... karimashita

3.3 "(TOGETHER) WITH"

A. THEORY

1. KEY EXAMPLES

1. [tomodač+to/eiŋa+o+mimašta]
   Tomodachi to eiga o mimashita.
   '(I) went to a movie with (my) friend.'

2. [tomodač+to/gakkoo+ni+ikimas]
   Tomodachi to gakkoo ni ikimasu.
   '(I) go to school together with (my) friend.'

3. [tomodač+to+asobimas]
   Tomodachi to asobimasu.
   '(I) play together with (my) friends.'

2. STRUCTURE FRAME

"(TOGETHER) WITH"					VERB
1	TOMODACHI	TO (ISSHO NI)	EIGA	O	MIMASHITA
	Kodomo	to (issho ni)	geemu	o	mimashita
	Gaijin	to (issho ni)	sukiyaki	o	tabemashita
	Nihonjin	to (issho ni)	biiru	o	nomimashita
2	TOMODACHI	TO (ISSHO NI)	GAKKOO	NI	IKIMASU
	Otoosan	to (issho ni)	sampo	ni	ikimashita
	Okaasan	to (issho ni)	hanami	ni	ikimashita
	Yoshio san	to (issho ni)	Fujisan	ni	noborimashita
3	TOMODACHI	TO (ISSHO NI)			ASOBIMASU
	Kayoko san	to (issho ni)			dekakemashita
	Kodomo	to (issho ni)			asobimasu
	Inu	to			asobimasu

CONTRAST THE FOLLOWING:

Kodomo Inu	TO TO	asobimasu asobimasu
Booru Omocha	DE DE	asobimasu asobimasu

3. REMARKS

1. The particle TO means 'WITH', 'TOGETHER WITH'. This use of TO can be further strengthened by adding ISSHO NI, which means precisely 'together'. It is important to notice that TO is used only of people or animals: one acts in union with, or together with, living beings, not inanimate things. Therefore if one says of a little girl:

Ningyoo TO asobimashita

then one is personifying the doll, or implying that the little girl considers the doll as a living companion.

2. ISSHO NI is optional, for one need not always state explicitly the performing of an action 'together'; this is already partially understood from the 'with' of TO. Sometimes, however, the omission or inclusion of ISSHO NI will change the meaning of a sentence. If one says:

Inu to asobimashita

it means one was making the dog do tricks, was teasing the dog, etc. By adding ISSHO NI to the sentence, one indicates that he was playing some game outside, for instance, and the dog was out there too, playing along in the game or maybe just frisking about at the speaker's side, and in that sense 'playing together with' him. A less uncommon example may be seen in:

Inu to issho ni sampo ni ikimashita

where the dog's role of going on the walk together with the speaker is clearer.

3. The sentences of the Frame do not exhaust the possible types of sentences in which TO may be used; they serve only as a few examples.

4. Note that Kodomo to hanasu and Kodomo ni hanasu differ in meaning. In the former, both the speaker and the child talk — they talk with each other; in the latter, the speaker talks to the child — the child does no talking at all.

B. PRACTICE

1. Make complete sentences substituting the words suggested for the capitalized word in each sentence.

1) TOMODACHI to eiga o mimashita.

Satoo san	Sumisu san	Joonzu san
Yoshio san	Kikue san	Tanaka sensei
kodomo	okaasan	otoosan
sensei	Akemi chan	Omarii san

2) TOMODACHI to gakkoo ni ikimasu.

Inoue san	otoosan	okaasan
Fujita san	sensei	kodomo
Fumiko san	Sumisu san	inu

3) TOMODACHI to asobimasu.

kodomo	inu	neko
otoosan	sensei	Yoshio chan
okaasan	Kazuko chan	Yoshiko chan

4) Tomodachi to EIGA o mimashita.

hon	geemu	shimbun
Enoshima	tekisuto	tenisu
Nikkoo	depaato	zasshi
terebi	sakkaa	hana

5) Tomodachi to GAKKOO ni ikimasu.

kaisha	Nikkoo	depaato
machi	sampo	hanami
pikunikku	Tookyoo	ensoku
yama	eiga	Kyooto

6) Tomodachi to ASOBIMASU.

dekakemasu
hanashimasu
hatarakimasu
kyandee o tabemashita
kaimono ni ikimasu
Enoshima made arukimasu
uchi e kaerimashita

2. Expand the sentences given by using the words in parentheses as the companions with whom the action (indicated by the verbs)is done. In normal word order the topic and the time generally precede the companion.

EXAMPLES: Eiga o mimasu.(SUSUMU SAN)
Susumu san to eiga o mimasu.

Mainichi gakkoo ni ikimasu. (TOMODACHI)
Mainichi tomodachi to gakkoo ni ikimasu.

1) Gohan o tabemasu.(OKAASAN)
2) Beetooben o kikimashita.(HARUO SAN)
3) Kanji o naraimasu.(SUMISU SAN)
4) Nihon ni kimashita. (WEEBAA SAN)
5) Ayako chan wa asobimasu. (INU)
6) Kaimono ni ikimashita. (OKAASAN)
7) Basukettobooru o mimashita. (KIKUE SAN)
8) Mainichi sampo ni ikimasu.(INU)
9) Tokidoki koohii o nomimasu.(TOMODACHI)
10) Kyoo wa gakkoo kara kaerimashita.(SENSEI)
11) Ototoi fune o koshiraemashita.(YOSHIO CHAN)
12) Uchi de bokushingu o mimashita.(TOMODACHI)
13) Watashi wa ashita yama ni noborimasu. (MIYAMOTO SAN)
14) Anata wa Enoshima made arukimashita ka? (SONO HITO)
15) Tokidoki eigo de hanashimasu. (ISHII SAN)
16) Mitcheru san wa jikkenshitsu de tabako o nomimashita.(WEEBAA)
17) Toshiko chan wa benchi ni yasumimashita. (OTOOSAN)
18) Yamada san wa hikooki de Kyuushuu ni ikimashita.(WATASHI)
19) Gareeji ni piano o iremashita. (YAMANAKA SAN)
20) Setsuko san wa uuru de sukaato o koshiraemashita.(OKAASAN)

3. Use either TO or DE within the parentheses as is proper in each case.

1) Boorupen ( ) tegami o kakimashita.
2) Tomodachi ( ) tegami o kakimashita.
3) Hashi ( ) sushi o tabemasu.
4) Sensei ( ) sushi o tabemasu.
5) Ishii san ( ) kanji o naraimashita.
6) Hon ( ) eigo o naraimashita.
7) Kazukiyo wa mainichi inu ( ) asobimasu.
8) Kaado ( ) kanji o naraimashita.
9) Tamura san ( ) eigo o naraimashita.
10) Hideo wa kaado ( ) asobimasu.
11) Watashi wa ano hito ( ) hanashimashita.
12) Watashi wa furansugo ( ) hanashimashita.
13) Kono hito wa roomaji ( ) kakimasu.
14) Kono hito wa mannenhitsu ( ) kakimasu.
15) Ano ko wa ototoi tomodachi ( ) asobimashita.
16) Ano ko wa ototoi booru ( ) asobimashita.
17) Sono kodomo wa kyoo hako ( ) asobimashita.
18) Toshiko san wa ototoi okaasan ( ) kaimono ni ikimashita.
19) Tadashi san wa kinoo otoosan ( ) sampo ni dekakemashita.
20) Takahashi san wa kyoo gaijin ni eigo ( ) hanashimashita.

4. Translate into Japanese:

1) Did you lock the box?
2) The day before yesterday, in Kamakura, I spoke with a child in Japanese.
3) The mother entered a restaurant on the Ginza with her children.
4) Have you written your names on the papers yet?
5) Together with Reiko chan I drew pictures in my notebook.
6) In Japan they make the houses out of wood.
7) Mother, today in school the teacher wrote her name on the board.
8) Oh? Did she write it in kanji?
9) No, in katakana.
10) Every day Hanako chan plays with her dolls in the garden. Often Mariko chan plays with her. (garden=niwa)

3.4 ALTERNATIVE QUESTIONS

A. THEORY

1. KEY EXAMPLES

1. [piisu+o/nomimas+ka//soretomo/ikoi+o+nomimas+ka]
   [piisu+o/nomimasu↗//soretomo/ikoi+o+nomimasu↗]
   "Piisu" o nomimasu ka soretomo "Ikoi" o nomimasu ka?
   "Piisu" o nomimasu↗, soretomo "Ikoi" o nomimasu↗.
   'Do you smoke Peace or Ikoi cigarettes?'

2. [ikoi+o+nomimas]
   "Ikoi" o nomimasu.
   'I smoke Ikois.'

3. [iie/midori+o+nomimas]
   Iie "Midori" o nomimasu.
   'Neither; I smoke Midoris.'

4. [tabako+o+nomimas+ka//soretomo/nomimasen+ka]
   [tabako+o+nomimasu↗//soretomo/nomimasen↗]
   Tabako o nomimasu ka soretomo nomimasen ka?
   Tabako o nomimasu↗, soretomo nomimasen↗.
   'Do you smoke? Or don't you?'

5. [nomimasen]
   Nomimasen.
   'I don't smoke.'

2. STRUCTURE FRAME

Note the simplicity of form of ALTERNATIVE QUESTIONS in Japanese. Also, observe some possible answers to those questions.

QUESTIONS					
1	"PIISU" O NOMIMASU	KA	(SORETOMO)	"IKOI" O NOMIMASU	KA
	"PIISU" O NOMIMA-	SU↗	(SORETOMO)	"IKOI" O NOMIMA-	SU↗
	Densha de ikimasu	ka	(soretomo)	basu de ikimasu	ka
	Sampo ni ikimasu	ka	(soretomo)	geemu o mimasu	ka
	Kaimashita	ka	(soretomo)	karimashita	ka

ANSWERS		
2		"IKOI" O NOMIMASU
		Basu de ikimasu
		Sampo ni ikimasu
		Kaimashita
3	IIE	"MIDORI" O NOMIMASU
	Iie	arukimasu
	Iie	eiga ni ikimasu
	Iie	moraimashita

QUESTIONS					
4	TABAKO O NOMIMASU	KA	(SORETOMO)	NOMIMASEN	KA
	TABAKO O NOMIMA-	SU↗	(SORETOMO)	NOMIMASE-	N↗
	Densha de ikimasu	ka	(soretomo)	ikimasen	ka
	Sampo ni ikimasu	ka	(soretomo)	ikimasen	ka
	Kaimashita	ka	(soretomo)	kaimasen deshita	ka

ANSWERS		
5		NOMIMASEN
		Ikimasu
		Ikimasen
		Kaimashita

3. REMARKS

1. An alternative question consists simply of two questions juxtaposed one after the other. When the speaker uses a raising intonation as a question marker, he normally pauses after the first question.

2. The element SORETOMO may be omitted, but its use is quite common, especially in sentences longer than the ones given in the Frame. The English equivalent for SORETOMO is 'or'; this does not mean, however, that any Japanese word meaning 'or' can be used instead of SORETOMO in this pattern.

3. Notice the answers to this type of question. When one chooses either of the alternatives EE is not used but the alternative is said in a very simple way. When one rejects both alternatives for a third possibility, then IIE is used before mentioning that third possibility.

B. PRACTICE

1. Make alternative questions using the following sentences.

1) Asobimasu	hatarakimasu
2) Ikimasu	kaerimasu
3) Kaimasu	karimasu
4) Norimasu	arukimasu
5) Akemasu	shimemasu
6) Yomimashita	kikimashita
7) Urimashita	kashimashita
8) Kashimashita	agemashita
9) Kaimashita	moraimashita
10) Arukimasu	ootobai de ikimasu
11) Keeki o kaimasu	pai o kaimasu
12) Pen de kakimasu	fude de kakimasu
13) Basu de ikimasu	densha de ikimasu
14) Tomodachi ni karimashita	mise de kaimashita
15) Tsukada san ni hanashimasu	Suzuki san ni hanashimasu
16) Asahi o yomimasu	Mainichi o yomimasu
17) Eigo o Igirisu de naraimashita	Nihon de naraimashita
18) Kinoo Enoshima e ikimashita	uchi de yasumimashita
19) Toshio san wa booru de asobimasu	neko to asobimasu
20) Hirata san wa kyoo dekakemasu	ashita dekakemasu

2. Make alternative questions using the given sentences, but with the second alternative being the negative of the first.

EXAMPLE: Zasshi o yomimasu . . . (ka yomimasen ka?)

1) Keeki o tsutsumimasu.
2) Miruku o nomimasu.
3) Posutaa o kakimasu.
4) Misaki e ikimasu.
5) Hankechi o kaimashita.
6) Rajio ni demashita.
7) Koorasu o kikimashita.
8) Yotto ni norimashita.
9) Kyoo kaerimasu.
10) Moo ikimashita.
11) Mainichi shimbun o yomimasu.
12) Ashita no asa kaisha e ikimasu.
13) Kinoo terebi o mimashita.
14) Ashita tegami o dashimasu.
15) Ototoi yama ni noborimashita.
16) Moo sampo kara kaerimashita.
17) Goroo san ni kami o agemashita.
18) Kinoo jidoosha de dekakemashita.
19) Kesa eki de sensei ni aimashita.
20) Kesa gakkoo de tomodachi kara hon o karimashita.

3. In this exercise make up alternative questions supplying your own second alternative. Do not make the second alternative a simple negation of the first.

EXAMPLE: Koohii o nomimasu.
Koohii o nomimasu ka soretomo miruku o nomimasu ka?

1) Basu ni norimasu .....
2) Hakone e ikimasu .....
3) Seruroido de tsukurimasu .....
4) Kyoo yasumimasu .....
5) Sensei ni kikimashita.....
6) Terebi de mimashita. ....
7) Kanji de kakimasu .....
8) Isao san to asobimasu .....
9) Gakkoo e ikimashita.....
10) Uchi de gohan o tabemasu .....
11) Jidoosha de dekakemashita.....
12) Tookyootawaa wa ki de koshiraemashita.....
13) Okane o poketto ni iremashita.....
14) Jonson san wa hashi de gohan o tabemasu.....
15) Yanagida san ni kinoo hanashimashita. ....

4. Again make alternative questions, using as alternative choices the words suggested.

EXAMPLE: Yomimasu. (SHIMBUN ZASSHI)
Shimbun o yomimasu ka soretomo zasshi o yomimasu ka?

1) Nomimasu. ("SHINSEI" "PIISU")
2) Kaimasu. (SHITAGI KOOTO)
3) Tsukurimasu. (KEEKI PAI)
4) Kimashita. (KINOO KESA)
5) Norimashita. (BASU DENSHA)
6) Agemashita. (SENSEI TOMODACHI)
7) Koshiraemashita. (KI KAMI)
8) Tegami o kakimashita. (PEN FUDE)
9) Ki de koshiraemashita. (TEEBURU ISU)
10) Ano gaijin to hanashimashita. (EIGO FURANSUGO)
11) Eigo o naraimashita. (IGIRISUJIN AMERIKAJIN)
12) Amerika e ikimashita. (FUNE HIKOOKI)
13) Nihongo o oshiemasu. (AMERIKAJIN FURANSUJIN)
14) Mannenhitsu o dashimashita. (POKETTO KABAN)
15) Susukida san ni aimashita. (EKI MISE)
16) Sukaafu wa kaimashita. (KESA KINOO)
17) Sono nyuusu wa mimashita. (SHIMBUN TEREBI)
18) Kono mise de urimasu. (HONDA NO OOTOBAI, YAMAHA NO OOTOBAI)

5. Answer the following alternative questions either by choosing one of the alternatives or by adding a third possibility of your own.

EXAMPLE: "Shinsei" o nomimasu ka "Ikoi" o nomimasu ka?
"Ikoi" o nomimasu.
or: Iie, "Midori" o nomimasu.

1) Nekutai o kaimasu ka sukaafu o kaimasu ka?
2) Ooshima e ikimasu ka Nikkoo e ikimasu ka?

3) Basu ni norimasu ka arukimasu ka?
4) Eiga ni ikimasu ka hanami ni ikimasu ka?
5) Teeburu wa garasu de tsukurimasu ka kane de tsukurimasu ka?
6) Eigo de hanashimasu ka nihongo de hanashimasu ka?
7) Neko wa uchi ni iremashita ka soto e dashimashita ka?
8) Furansu made fune de ikimashita ka hikooki de ikimashita ka?
9) Tomodachi to asobimasu ka kodomo to asobimasu ka?
10) Kokuban ni empitsu de kakimasu ka pen de kakimasu ka?
11) Joonzu san wa supeingo o hanashimasu ka doitsugo o hanashimasu ka?
12) Kinoo wa futtobooru o mimashita ka tenisu o mimashita ka?
13) Omarii san ni densha de aimashita ka hoomu de aimashita ka?
14) Fujisan ni noborimashita ka Asamayama ni noborimashita ka?
15) Ano kaban wa Tookyoo de kaimashita ka Koobe de kaimashita ka?
16) Jonson san wa Firipin kara kimashita ka Kanada kara kimashita ka?
17) Kono hon wa tomodachi kara karimashita ka mise de kaimashita ka?
18) Sono hanashi o shimbun de yomimashita ka terebi de kikimashita ka?

6. Translate into Japanese:

1) Does this firm make motorbikes,or motor scooters?
2) Did you ride the elevator, or the escalator?
3) Did you buy an earphone, or a speaker, yesterday?
4) Are you going to climb the mountain, or go up on the cable car?
5) Does Mariko chan play in the house, or outside?
6) Will you be coming with (your) father tomorrow, or with (your) teacher?
7) Naomi chan, did you let the cat into the house, or did father?
8) Did you lend him money the day before yesterday, or didn't you?
9) Will you be going on that picnic tomorrow, or have you gone already?
10) Does this shop sell Mitsubishi scooters, or Honda motorbikes?

LESSON 4

MODIFICATION (I)

NOUN HEAD MODIFICATION (I)

4.1 Noun Modifiers
4.2 Adjective Modifiers
4.3 Qualitative Noun Modifiers

4.1 NOUN MODIFIERS A

A. THEORY

For an English speaker, Japanese modification of nouns by other nouns can be somewhat of a problem for two reasons: (a) the simplicity of form of the Japanese pattern, by which even a complicated English pattern can be simply but clearly expressed; (b) the fact that what in Japanese is expressed by a noun may frequently be expressed by an adjective or an adverb or a preposition in English.

In the Frame we present a comparative chart of English Noun Head modification patterns with the corresponding Japanese patterns, putting the Japanese first. In presenting this chart, we are not trying to explain Japanese through English grammar, but are trying rather to make the student aware of the many possibilities involved in the simple Japanese pattern of Noun + NO + Noun. The Head of the modification is given in capital letters, and the modifiers in normal small type.

1. STRUCTURE FRAME

	JAPANESE			ENGLISH	
1	N MODIFIER+no+NOUN HEAD			NOUN HEAD + of + MODIFIER	
	Nihon	NO	GAKKOO	THE SCHOOLS	of Japan
	Yooroppa	NO	KUNI	THE COUNTRIES	of Europe
	Kyooto	NO	TERA	THE TEMPLES	of Kyoto
	Kamakura	NO	UMI	THE SEA	of Kamakura
	Ano hito	NO	NAMAE	THE NAME	of that person
	Tanaka san	NO	KODOMO	THE SONS	of Mr. Tanaka

	JAPANESE			ENGLISH	
2	N MODIFIER+no+NOUN HEAD			MODIFIER + 's + NOUN HEAD	
	Otoosan	NO	TOMODACHI	my father's	FRIENDS
	Okaasan	NO	TEGAMI	my mother's	LETTERS
	Kodomo	NO	NAMAE	the child's	NAME
	Beetooben	NO	SHINFONII	Beethoven's	SYMPHONIES
	Katoo san	NO	UCHI	Mr. Kato's	HOUSE
	Kinoo	NO	SHIMBUN	yesterday's	NEWSPAPERS
3	N MODIFIER+no+NOUN HEAD			N MODIFIER + NOUN HEAD	
	Kodomo	NO	HANASHI	children	STORIES
	Omocha	NO	HIKOOKI	a toy	AIRPLANE
	Yokohama	NO	KAISHA	a Yokohama	FIRM
	Daigaku	NO	SENSEI	a university	PROFESSOR
	Semento	NO	KOOJOO	a cement	FACTORY
	Gakkoo	NO	GURANDO	the school	GROUNDS
4	N MODIFIER+no+NOUN HEAD			NOUN HEAD + N ADJUNCT	
	Sensei	NO	TANAKA SAN	MR. TANAKA,	the teacher,
	Sensei	NO	TANAKA SAN	the teacher	MR. TANAKA
	Tomodachi	NO	SATOO SAN	MR. SATO,	my friend,
	Tomodachi	NO	SATOO SAN	my friend	MR. SATO
	Musuko	NO	SUSUMU	SUSUMU,	my son,
	Musuko	NO	SUSUMU	my son	SUSUMU
5	N MODIFIER+no+NOUN HEAD			ADJECTIVE + NOUN HEAD	
	Nihonjin	NO	SENSEI	a Japanese	TEACHER
	Nihongo	NO	SENSEI	a Japanese	TEACHER
	Nihon	NO	MACHI	the Japanese	CITIES
	Amerika	NO	JIDOOSHA	an American	CAR
	Ki	NO	UCHI	a wooden	HOUSE
	Mainichi	NO	SAMPO	the daily	WALK
6	N MODIFIER+no+NOUN HEAD			NOUN HEAD + NOUN PHRASE	
	Eigo	NO	TEGAMI	A LETTER	in English
	Tookyoo	NO	HITO	A MAN	from Tokyo
	Megane	NO	SEITO	THE STUDENT	with glasses
	Amerika	NO	HANASHI	A STORY	about America
	Kodomo	NO	ZASSHI	MAGAZINES	for children
	Kanji	NO	HON	A BOOK	on kanji

	JAPANESE			ENGLISH	
7	N MODIFIER+no+NOUN HEAD			NOUN HEAD + ADVERB	
	Koko	NO	UCHI	THE HOUSES	here
	Soko	NO	GAKKOO	THE SCHOOL	there (near)
	Asoko	NO	UMI	THE SEA	there (distant)
	Mukoo	NO	YAMA	THE MOUNTAINS	over there
	Kyoo	NO	GEEMU	THE GAME	today
	Ashita	NO	PUROGURAMU	THE PROGRAM	tomorrow
8	N MODIFIER+no+NOUN HEAD			PREPOSITION+NOUN	
	Teeburu	NO	UE	ON (top of)	the table
	Isu	NO	SHITA	UNDER	the chair
	Heya	NO	SOTO	OUTSIDE (of)	the room
	Hako	NO	NAKA	IN (INSIDE)	the box
	Eki	NO	MAE	IN FRONT OF	the station
9	N MODIFIER+no+NOUN HEAD			VARIOUS	
	Watashi	NO	HON	my	BOOKS
	Anata	NO	PEN	your	PEN
	Ano hito	NO	UCHI	his	HOME
	Otoko	NO	HITO	MAN :("male	PERSON")
	Onna	NO	HITO	WOMAN :("female	PERSON")
	Otoko	NO	KO	BOY :("male	CHILD")
	Onna	NO	KO	GIRL :("female	CHILD")
	Ko(~~re~~)	NO	HITO	this	PERSON
	So(~~re~~)	NO	HITO	that (near)	PERSON
	A(~~re~~)	NO	HITO	that (distant)	PERSON

2. REMARKS

1. In Japanese the modifier ALWAYS precedes the noun it modifies; there is no exception to this general rule. A change in word order produces a change in the meaning as well. Compare the following:

(a) Kaisha no jidoosha
(b) Jidoosha no kaisha

(c) Tomodachi no Tanaka san
(d) Tanaka san no tomodachi

(a) means 'the car(s) of the company',
(b) means 'an automobile company',

(c) means 'my friend Mr. Tanaka',
(d) means 'the friend of Mr. Tanaka'.

2. Note that, while in English the modifier can precede or follow the Noun Head in various modification patterns, in Japanese the word order remains constant: MODIFIER, then NOUN HEAD.

3. The particle NO does not have a concrete specific meaning, but only a function. It signals a grammatical connection between two nouns: the noun before NO is connected with the noun following it. In English a variety of 'particles' (from, in, by, at, etc.) can relate a noun not only to another noun but also to a verb. Not so in Japanese. NO is the one particle used to relate nouns to other nouns; and it is not used to relate nouns to verbs. One can say in English, for instance,

(a) 'a man FROM Tokyo'   (b) 'He comes FROM Tokyo'

But in Japanese two different particles have to be used:

(a) Tookyoo NO hito   (b) Tookyoo KARA kimashita

4. Theoretically, NO will cause some sentences to be ambiguous. This is especially apparent in Section 6 of the Frame. The following phrases, for example, admit of more than one meaning:

(a) Tookyoo no hito	(b) Kodomo no zasshi
'People (living) in Tokyo'	'magazines for children'
'people (coming) from Tokyo'	'magazines about children'
'people (going) to Tokyo'	'magazines owned by the child'

However, the sentences are only theoretically ambiguous, because in a concrete situation, within a context, the listener will generally understand the meaning intended by the speaker. When from the context alone the meaning would still be ambiguous then the noun modified must be further modified---- usually by a verb, as will be seen later. NO in Section 6 of the Frame is in effect a substitution word, for it takes the place of a verb phrase which was just mentioned or which can readily be understood.

5. Some words which in English are adjectives are nouns in Japanese. In Section 5 of the Frame: 'an American car' becomes in Japanese 'a car of America'; 'a wooden house' becomes 'a house of wood'; etc.

Japanese does not use words like 'my' or 'your', etc., and instead the nouns WATASHI or ANATA plus NO are used: 'my book' becomes in Japanese 'the book of me' (Section 9).

6. In English the following phrase is ambiguous:

'a Japanese teacher'

This can mean either 'a teacher of the Japanese language', or 'a teacher of Japanese nationality'. In Japanese the suffixes -jin and -go resolve the difficulty:

(a) Nihongo no sensei (teaches Japanese)
(b) Nihonjin no sensei (is of Japanese nationality)

7. (Sections 7 and 8 of the Frame): What is an adverb or a preposition in English, often is a noun in Japanese. Strange as this may seem, it merely points up the fact that the notion of a NOUN is not the same in the two languages. Regardless, now, of what constitutes a noun in English, in Japanese a noun is A WORD WHICH, WHEN IT MODIFIES (ANOTHER NOUN), IS OR CAN BE USED WITH THE PARTICLE NO.

B. PRACTICE

1. Translate these phrases into English.

1) eigo no hon
hon no eigo

2) hako no naka
naka no hako

3) ue no hon
hon no ue

4) mukoo no yama
yama no mukoo

5) Tsukada san no hon
hon no Tsukada san

6) sensei no hanashi
hanashi no sensei

7) mae no uchi
uchi no mae

8) jidoosha no gakkoo
gakkoo no jidoosha

9) kaisha no taipuraitaa
taipuraitaa no kaisha

10) kooba no tokei
tokei no kooba

11) ki no isu
isu no ki

12) ushiro no tatemono
tatemono no ushiro

13) hon no kanji
kanji no hon

14) omocha no densha
densha no omocha

15) Haruo no tomodachi
tomodachi no Haruo

16) machi no kodomo
kodomo no machi

17) basu no mae
mae no basu

18) tomodachi no otoosan
otoosan no tomodachi

19) kodomo no hon
hon no kodomo

20) michi no mannaka
mannaka no michi

2. Translate these phrases into Japanese.

1) the name of the school
2) the mother of my friend
3) Mary's letters
4) today's newspapers
5) the streets of Tokyo
6) Yoshio's books
7) the countries of Asia
8) a school teacher
9) a boat factory
10) a car tire
11) a concrete road
12) a kanji book
13) my teacher Mr. Muramoto
14) Harue, a friend of mine
15) the principal, Prof. Abe
16) my friend Tadashi
17) the friend of Goro
18) the Japanese papers
19) the English papers
20) Brazilian coffee
21) a foreign firm
22) a foreign student
23) a foreign magazine
24) a magazine in English
25) the news in Japanese
26) the girl with the book
27) a girl's book
28) the girl in the book
29) a movie about Japan
30) the Japan of the movies

31) a ship from Europe
32) a Europe-bound ship
33) a European ship
34) the books on the desk
35) the books there (near)
36) the mountains over there
37) behind the mountains
38) behind the station
39) beyond the sea
40) the sea beyond
41) lunch today
42) today's lunch
43) the box on that table
44) on the box
45) that man (distant)
46) that woman (nearby)
47) a children's home
48) a home for children
49) the katakana for NO
50) NO in hiragana

3. Using the pairs of words given below try to make as many meaningful combinations as possible; give the English equivalents of every combination.

1) mukoo	hoteru	2) watashi	e
3) anata	namae	4) ano hito	uchi
5) Nihon	gakkoo	6) mise	hito
7) seito	kaban	8) nihongo	shimbun
9) eigo	karendaa	10) Amerika	hanashi
11) kodomo	hon	12) omocha	kooba
13) gakkoo	tatemono	14) hako	mannaka
15) eki	mae	16) konkuriito	biru
17) Ishii san	sensei	18) gaikoku	eiga
19) Doitsu	eiga	20) kanji	kami
21) kami	hako	22) kaisha	jidoosha
23) jitensha	taiya	24) ki	tsukue
25) seito	Ooki san	26) fune	ano hito
27) Oranda	hikooki	28) supeingo	seito
29) tomodachi	mannenhitsu	30) Amerikajin	uchi

4. 1 NOUN MODIFIERS B

A. THEORY

So far we have dealt with a single noun modifying another single noun. But either or both of the two nouns, the modifier and the modified, can be still further modified by other nouns. These modifiers of modifiers can in turn be modified, as occasionally happens. We shall deal now, however, with the more normal cases in which only one noun is made more complex by modification; the student can easily apply the norm shown here to longer sequences.

1. STRUCTURE FRAME

A: WHEN THE NOUN MODIFIER IS A COMPLEX NOUN

COMPLEX NOUN MODIFIER				NOUN HEAD
eigo	NO	sensei	NO	heya
onna	NO	hito	NO	kimono
anata	NO	otoosan	NO	kaisha
watashi	NO	uchi	NO	ushiro
tomodachi	NO	Tanaka san	NO	okusan
Sakai san	NO	kaisha	NO	namae
Amerikajin	NO	Kingu san	NO	jidoosha
ano kaisha	NO	soba	NO	tatemono

B: WHEN THE NOUN HEAD IS A COMPLEX NOUN

NOUN MODIFIER		COMPLEX NOUN HEAD		
kyoo	NO	terebi	NO	puroguramu
mukoo	NO	otoko	NO	ko
Nihon	NO	fune	NO	kaisha
kodomo	NO	hanashi	NO	hon
Amerika	NO	hikooki	NO	kaisha
otoosan	NO	Amerikajin	NO	tomodachi
Doitsujin	NO	nihongo	NO	seito
Ikeda san	NO	eigo	NO	sensei

2. REMARKS

1. There is no new theoretical problem involved in the present structure. English, too, uses sequences of modifiers to modify one single noun:

> Mr. Tanaka, a friend of my father
> the food in that small restaurant on the corner

2. Sequences of two modifiers for one Noun Head are frequent in Japanese; yet even the following sequences are still natural:

> Watashi no tomodachi no eigo no sensei
> Mukoo no uchi no ushiro no hashi
> Ano onna no hito no kimono no iro
> Anata no kaisha no soba no depaato

To understand the meaning of these phrases work back from the end; for example, the first sequence above is:

> Sensei
> Eigo no sensei
> Tomodachi no eigo no sensei
> Watashi no tomodachi no eigo no sensei

B. PRACTICE

1. Translate into Japanese:

1) the name of that gentleman over there
2) yesterday's English papers
3) the name of that girl
4) story books for children
5) behind my house
6) in front of your house
7) an automobile tire factory
8) the buildings of the Japanese schools
9) a University professor of English
10) Kenji's toy airplane
11) Miss Sato, the principal of the school
12) Hiroshi, the son of Mrs. Sato
13) that wooden house over there
14) Mr. Takise's daily walk
15) that student there with the (school) bag
16) the magazines for children in Japan
17) beyond the mountains of Hakone
18) on the desk in that room (near by)

2. Translate into English:

1) tsukue no ue no hon
tsukue no hon no ue

2) ano kawa no ue no hashi
ano kawa no hashi no ue

3) yama no ue no uchi
yama no uchi no ue

4) mado no shita no hako
mado no hako no shita

5) depaato no soba no kaisha
kaisha no soba no depaato

6) Kazuo san no omocha no inu
Kazuo san no inu no omocha

7) onna no hito no kimono
kimono no onna no hito

8) Okada san no uchi no otoosan
Okada san no otoosan no uchi

9) kodomo no hon no hanashi
kodomo no hanashi no hon

10) watashi no tomodachi no otoo-san
watashi no otoosan no tomoda-chi

3. Make meaningful phrases similar to the ones in the Frame using the words given below, and give the meaning of each phrase in English.

1) watashi	sensei	megane
2) anata	otoosan	kaisha
3) tsukue	ue	purasuchikku
4) Konno san	uchi	neko
5) eigo	sensei	heya
6) ano kawa	ue	hashi
7) yama	ue	uchi
8) kinoo	rajio	nyuusu
9) Amerikajin	Guriin san	kooto
10) kono heya	mado	soba
11) Tookyoo	daigaku	seito
12) Okada san	kooba	ura
13) mado	shita	hako
14) ototoi	eiga	hanashi
15) eki	soba	hoteru
16) gaijin	tomodachi	namae
17) Kazuo san	omocha	inu
18) koochoo	kaban	naka
19) uchi	mae	kawa
20) onna	ko	kimono
21) shatsu	poketto	naka
22) kesa	terebi	puroguramu
23) watashi	kuni	kotoba
24) umi	soba	hoteru
25) Iwasaki san	uchi	otoosan
26) hako	naka	chooku
27) Amerika	hikooki	kooba
28) Amerikajin	eigo	sensei
29) ura	uchi	inu
30) omocha	kami	herikoputaa

4. Check the following phrases to see whether they are right or wrong, and rephrase properly the ones you think are wrong.

1) umi no mukoo no yama
2) daigaku no sensei no eigo
3) tatemono no Nihon no gakkoo
4) omocha no robotto no Susumu chan
5) kono machi no kooba no sairen
6) rajio no nyuusu no hito
7) gaijin no sensei no nihongo
8) gaijin no nihongo no sensei
9) kuni no watashi no kotoba
10) Satoo san no namae no kanji
11) kanji no namae no Satoo san
12) Nihon no kodomo no hanashi
13) kodomo no hanashi no Nihon
14) umi no hoteru no soba
15) umi no soba no hoteru
•16) inu no mise no Tanaka san
17) inu no ushiro no gakkoo
18) scno uchi no inu no kodomo
19) doa no naka no uchi
20) koochoo no Satoo san no gakkoo

4.1 NOUN MODIFIERS C
(for future reference)

We spoke of the theoretical ambiguity of some Japanese modification patterns because NO by itself does not differentiate possible meanings (cf. REMARKS #4, 4.1 A). Observe, for example, the possible English equivalents of:

tomodachi no denwa

'a phone call from a friend'
'a phone call for a friend'
'my friend's telephone'

One of the ways to resolve this ambiguity is to use a COMPLEX NOUN MODIFIER, a NOUN+PARTICLE combination which will function as a single noun. Observe the Frame below. (Do not be disturbed by the number of new forms and new words. Since this Frame is for future reference, there is no need to memorize anything now.)

NOTE: the following forms are Formal style (used in books, magazines, etc.) but they are also heard in conversation.

COMPLEX MODIFIER			HEAD	
Tookyoo	KARA	NO	tegami	'a letter from Tokyo'
Tomodachi	KARA	NO	denwa	'a phone call from a friend'
Washinton	KARA	NO	dempoo	'a telegram from Washington'
Ashita	KARA	NO	jugyoo	'classes from tomorrow on'
Kyoo	KARA	NO	shigoto	'the job from today on'
Kinoo	KARA	NO	ame	'the rain since yesterday'
Yokohama	MADE	NO	fune	'a ship (going) as far as Yokohama'
Afurika	MADE	NO	ryokoo	'a trip as far as Africa'
Koobe	MADE	NO	densha	'a train up (down) to Kobe'
Kinoo	MADE	NO	nyuusu	'the news up till yesterday'
Ima	MADE	NO	hanashi	'what was said up to now'
Ashita	MADE	NO	shigoto	'a job lasting till tomorrow'
Heiwa	E	NO	michi	'the road to peace'
Tomodachi	E	NO	denwa	'a phone call to my friend'
Koofuku	E	NO	kiboo	'the desire for happiness'
Mura	DE	NO	kanemochi	'the rich man in the village'
Gaikoku	DE	NO	seikatsu	'life abroad'
Juneebu	DE	NO	kaigi	'a conference in Geneva'
Amerika	TO	NO	kankei	'relations with America'
Chuukyoo	TO	NO	booeki	'trade with Communist China'
Yooroppa	TO	NO	kootsuu	'communications with Europe'

4.1 NOUN MODIFIERS D

A. THEORY

1. KEY EXAMPLES

1. [nihoŋŋo+no+hoŋ+wa/mada+yomimaseŋ]
   Nihongo no hon wa mada yomimasen.
   '(I) do not read books in Japanese yet.'

2. [fune+wa/ašta+no+asa/yokohama+kara+demas]
   Fune wa ashita no asa Yokohama kara demasu.
   'The ship will leave from Yokohama tomorrow morning.'

3. [mainiči/nihoŋŋo+no+šimbuŋ+o+yomimas]
   Mainichi nihongo no shimbun o yomimasu.
   'Every day (I) read the Japanese newspapers.'

4. [tomodač+to/seŋsei+no+uči+ni+ikimašta]
   Tomodachi to sensei no uchi ni ikimashita.
   'Together with a friend (I) went to (my) teacher's house.'

5. [eiŋo+wa/amerika+no+gakkoo+de+naraimašta]
   Eigo wa Amerika no gakkoo de naraimashita.
   '(He)learned(his) English in an American school.'

6. [mainiči/uči+no+poč+to+sampo+ni+ikimas]
   Mainichi uchi no Pochi to sampo ni ikimasu.
   'Every day (I) go for a walk with our dog Pochi.'

2. STRUCTURE FRAME

Notice how a noun modified by another noun functions within a sentence; it has the same range of use as a single noun.

		TOPIC				
1		NIHONGO	NO	HON	WA	MADA YOMIMASEN
		Watashi	no	sensei	wa	Furansu e ikimashita
		Gaijin	no	tomodachi	wa	hon o kuremashita
		Kyoo	no	shimbun	wa	moo yomimashita ka
		TIME				
2	FUNE WA	ASHITA	NO	ASA		YOKOHAMA KARA DEMASU
	Iwai san wa	ashita	no	asa		Oosaka kara kaerimasu
	Watashi wa	kyoo	no	gogo		sampo ni dekakemasu
	Tegami wa	kinoo	no	asa		dashimashita
		OBJECT				
3	MAINICHI	NIHONGO	NO	SHIMBUN	O	YOMIMASU
	Kodomo ni	hanashi	no	hon	o	kaimashita
	Tokidoki	Furansu	no	eiga	o	mimasu
	Moo	Nara	no	Daibutsu	o	mimashita ka
		DIRECTION				
4	TOMODACHI TO	SENSEI	NO	UCHI	NI	IKIMASHITA
	Tokidoki	Hayama	no	umi	ni	ikimasu
	Tokei wa	teeburu	no	ue	ni	okimashita
	Neko wa	uchi	no	naka	ni	hairimashita
		PLACE				
5	EIGO WA	AMERIKA	NO	GAKKOO	DE	NARAIMASHITA
	Otoosan wa	Tookyoo	no	kaisha	de	hatarakimasu
	Terebi wa	Ginza	no	depaato	de	kaimashita
	Mainichi	eki	no	mae	de	ano hito ni aimasu
		"(TOGETHER) WITH"				
6	MAINICHI	UCHI	NO	POCHI	TO	SAMPO NI IKIMASU
	Tokidoki	machi	no	kodomo	to	asobimasu
	Ashita	gakkoo	no	sensei	to	yama ni ikimasu
	Kinoo	kaisha	no	tomodachi	to	eiga o mimashita

3. REMARKS

1. There are no limitations to the use of a modified noun within the sentence, and the patterns given in the Frame are but samples from a long list. Wherever a noun can be used, there, a modified noun can be used.

2. The examples given in the Frame have only one modifier, but two or even more modifiers can be used. Consider the following:

Otoosan	NO	gaijin	NO	tomodachi	NI	hon o moraimashita
Tookyoo	NO	jidoosha	NO	kaisha	DE	hatarakimasu
Watashi	NO	kaisha	NO	tomodachi	TO	eiga ni ikimashita
Kyoo	NO	rajio	NO	nyuusu	O	moo kikimashita ka
Eigo	NO	sensei	NO	uchi	E	tokidoki ikimasu

3. Consider some vocabulary items of the Frame. (a) UCHI NO POCHI: POCHI is the name of a dog, and UCHI NO means 'of my house'; but UCHI NO frequently is equivalent to 'my' or 'our'. For instance: UCHI NO YOSHIO means 'the Yoshio of our house' or 'our / my Yoshio'. (b) WATASHI NO is, in general, to be avoided when the meaning of the sentence is clear (just as the use of ANATA is to be avoided). WATASHI NO has often been used in the Frames, but only because the sentences are outside of any context. The norm to follow is: avoid use of the personal "pronouns" whenever possible.

Therefore such words as tomodachi and uchi (Key Examples #4 and #6) should be understood as:

tomodachi: 'MY friend' uchi: 'MY house'

One does not need to say:

watashi no tomodachi watashi no uchi

B. PRACTICE

1. Substitute each pair of words for the capitalized words in the examples.

1) NIHONGO NO HON wa mada yomimasen.
doitsugo, zasshi tegami, Tanaka san shimbun, kyoo

NIHONGO NO HON wa mada kaimasen.
hon, hanashi tokei, Suisu iyahoon, rissuningu ruumu

GAIJIN NO SENSEI wa moo kimashita ka?
Ikeda san, tomodachi sensei, nihongo ko, otoko

2) Fune wa ASHITA NO ASA Yokohama kara demasu.
gogo, kyoo gogo, ashita

Fune wa ASHITA NO ASA Koobe ni hairimasu.
asatte, asa gogo, asatte

ASHITA NO GOGO Tookyoo made ikimasu.
asa, ashita   kyoo, gogo

KYOO NO GOGO tomodachi ni aimasu.
asa, asatte   gogo, kinoo

3) Mainichi NIHONGO NO SHIMBUN o yomimasu.
nihongo, zasshi   hon, kanji   nyuusu, shimbun

Mainichi NIHONGO NO SHIMBUN o mimasu.
niwa, ki   tokei, eki   nyuusu, asa

Mainichi RAJIO NO NYUUSU o kikimasu.
nihongo, teepu   piano, Shopan   hanashi, sensei

4) Tomodachi to SENSEI NO UCHI e ikimashita.
fune, Amerika   Kamakura, umi   depaato, Ginza

Tomodachi to TOOKYOO NO MISE ni hairimashita.
Okeda san, kaisha   kooba, mukoo   gakkoo, Tookyoo
Ryooji, uchi   resutoran, Ginza   naka, heya
heya, sensei

5) Eigo wa AMERIKA NO GAKKOO de naraimashita.
gakkoo, Igirisu   Oosutoraria, gakkoo   gakkoo, Nihonjin

GINZA NO MISE de kamera o kaimashita.
depaato, Tookyoo   Nyuu Yooku, mise   mise, Doitsujin

Ano hito wa mainichi TOOKYOO NO KAISHA de hatarakimasu.
kooba, machi   mura, gakkoo   naka, fune

6) Ano hito wa mainichi MURA NO KODOMO to asobimasu.
seito, ano gakkoo   kodomo, Amerikajin

Ano hito wa mainichi MURA NO KODOMO to hanashimasu.
sensei, gakkoo   otoosan, tomodachi

Ano hito wa tokidoki MURA NO KODOMO to sampo ni ikimasu.
kaisha, hito   sensei, Amerikajin

Ano hito wa tokidoki KAISHA NO HITO to eiga o mimasu.
gakkoo, tomodachi   hito, uchi

7) Otoosan wa SOKO ni kaban o okimashita.
terebi, ue   mado, soba   ue, benchi
piano, shita   ushiro, Taroo san   shita, kono isu
Takahashi san, mae   mukoo, tsukue, shita   eki, benchi, soba
ue, Hiroshi san, tsukue

8) Kinoo TOOKYOO NO TOMODACHI kara tegami o moraimashita.
Nyuu Yooku, Jakuson san   sensei, ano gakkoo
machi, kaisha   gakkoo, seito
Amerikajin, tomodachi   sensei, nihongo
tomodachi, otoosan   hito, mise
kaisha, taipuraitaa   gaijin, Koobe

2. Introduce into the sentences as modifier and modified, the words given in parentheses. Supply the particles needed.

EXAMPLES: Kinoo asobimashita. (WATASHI UCHI)
Kinoo watashi no uchi de asobimashita.
Mainichi yomimasu. (NIHON SHIMBUN)
Mainichi Nihon no shimbun o yomimasu.

1) Kyoo aimashita. (SUPEINJIN BERA SAN)
2) Kodomo wa kaimashita. (OMOCHA HIKOOKI)
3) Seito wa yomimasu. (TEKISUTO NIHONGO)
4) Omocha o kaimashita. (DEPAATO TOOKYOO)
5) Inu to noborimashita. (YAMA URA)
6) Kinoo jidoosha de ikimashita. (KAMAKURA UMI)
7) Tokidoki nyuusu o mimasu. (GAKKOO TEREBI)
8) Watashi wa Ikeda san to mimashita. (TEREBIJON KOOBA)
9) Sono hito wa tokidoki demasu. (SONO MACHI SHIMBUN)
10) Eiichi san kara moraimashita. (PUREZENTO KURISU-MASU)
11) Moo shimemashita ka? (MADO HEYA)
12) Seito wa mainichi tabemasu. (NIHON HASHI)
13) Otoosan wa koshiraemashita. (OOBAA UURU)
14) Kinoo tomodachi to gohan o tabemashita. (EKI MAE RESUTORAN)
15) Tookyoo kara Nikkoo made ikimashita. (BASU SONO KAISHA)

3. Choose modifiers for the capitalized Noun Heads.

1) Watashi wa SHIMBUN o yomimasu.
2) Ichiroo wa EIGA o mimasu.
3) Okaasan wa SHIMBUNSHA ni tegami o dashimashita ka?
4) Uemura san wa ENSOKU ni ikimashita.
5) OTOOSAN wa sono hon o kaimashita ka?
6) Ano hito wa SEITO ni nihongo o oshiemasu.
7) Shimizu san kara ZASSHI o karimashita.
8) Watashi wa MIRAA SAN to Arupusu ni noborimashita.
9) Ano gaijin wa densha no naka de NAMAE o kikimashita.
10) Sensei wa MAE kara takushii ni norimashita ka?
11) Sono hito wa tokidoki JIDOOSHA de doraibu ni ikimasu.
12) Yooko san wa SENSEI ni eigo o naraimasu ka?
13) Taroo wa OMOCHA o UE ni okimashita.
14) Ano ko wa MAE kara MUKOO made arukimashita.
15) Keiji san wa TOMODACHI ni E o agemashita.

4.1 NOUN MODIFIERS E
(for future reference)

We present here a series of cases which do not follow the normal pattern of NOUN + NO + NOUN because the particle NO is either optional or not used at all. A great number of the patterns given in this section belong to the WRITTEN, rather than to the CONVERSATIONAL style; still, many of these technical terms have become a part of everyday spoken Japanese. It will be only a matter of time and greater familiarity with the language before the student meets many such complex nouns; the following is an outline of a few samples.

A. Cases in which NO is optional:

Natsu	(NO)	YASUMI	'summer HOLIDAYS'
Shina	(NO)	RYOORI	'Chinese CUISINE'
Manin	(NO)	DENSHA	'an "all full" TRAIN'
Sekai	(NO)	REKISHI	'world HISTORY'
Denwa	(NO)	BANGOO	'telephone NUMBER'
Seiyoo	(NO)	BUNKA	'Western CIVILIZATION'
Kenkoo	(NO)	JOOTAI	'health CONDITION'
Shokuji	(NO)	JIKAN	'mealTIME'
Shoonen	(NO)	JIDAI	'boyHOOD'
Soogo	(NO)	KANKEI	'mutual RELATION(S)'
Renshuu	(NO)	HOOHOO	'exercise METHOD'
Ichiryuu	(NO)	DAIGAKU	'first-rate UNIVERSITY'
Nichijoo	(NO)	SEIKATSU	'everyday LIVING'

All the examples given are PATTERNS: you can replace the first of the two nouns by other nouns. For example:

Fuyu	(NO)	YASUMI	'winter HOLIDAYS'
Haru	(NO)	YASUMI	'spring HOLIDAYS'
Hiru	(NO)	YASUMI	'the noon REST'

Omission or use of NO does not change the meaning, but the style of speech. Omission of the NO makes one's speech somewhat formal or technical, bookish, newspaperish. (Patterns of YASUMI and RYOORI without the NO are, however, quite common and conversational.) The use of NO makes one's style conversational, informal, less technical in expression and mood.

The combination of two nouns without the use of NO is grammatically possible because the two become in reality ONE COMPLEX NOUN.

B. Cases in which NO is not used:

Gimu		KYOOIKU	'compulsory EDUCATION'
Ooyoo		MONDAI	'A PROBLEM for application'
Bunka		SEIKATSU	'cultural LIFE'
Koosei		YOOSO	'a structural REQUISITE'
Gakkoo		HOOSOO	'educational BROADCASTING'
Minshu		SHUGI	'democraCY'
Genshi		BAKUDAN	'atom BOMB'
Kokusai		KAIGI	'international CONFERENCE'
Gakusei		UNDOO	'students' MOVEMENT'
Butsuri		HENKA	'a physical CHANGE'
Ippan		TAISHUU	'THE MASSES of the people'
Nyuugaku		SHIKEN	'a school entrance EXAMINATION'

The examples given are, again, PATTERN examples; the first of the two nouns can be replaced by others and a variety of compounds can be formed. For example, with the word MONDAI one can have: ROODOO MONDAI 'labor problem', IMIN MONDAI 'emigration problem', etc. This type of pattern is common in the language, particularly in specialized fields. Some terms have come into common parlance, but as a rule these words are used in SPECIALIZED LANGUAGE. Grammar-wise, they are to be considered as one complex noun, with no modification involved.

C. Cases in which the meaning of the phrase changes with the use or omission of NO:

Nihon		TEREBI	'Japan Television'
Nihon	NO	TEREBI	'television in Japan'
Nihon		GINKOO	'The Bank of Japan'
Nihon	NO	GINKOO	'the banks of Japan'
Chichi		OYA	'the father'
Chichi	NO	OYA	'the father's parents'
Tookyoo		DAIGAKU	'Tokyo University'
Tookyoo	NO	DAIGAKU	'the universities of Tokyo'

In a proper name and in certain consecrated phrases (e.g., chichi-oya) NO is not used, and the name or phrase thus becomes a single, though complex, noun. With NO, the meaning changes.

4.2 ADJECTIVE MODIFIERS A

A. THEORY

1. FORMAL CHARACTERISTICS

A Japanese adjective is easily recognized by its form; it will be composed of: (a) a BASE always ending in a vowel other than /e/, and (b) an inflectional suffix /-i/. Another feature is that it will not be a word borrowed from some other language. The following words, of Chinese origin, are not adjectives:

IPPAI 'full'
KIRAI 'distasteful'
YUKAI 'jovial'

These loan words from Chinese, of which the three above are samples, and all adjectives borrowed from English (such as NAISU and CHAAMINGU) fall under a category of words to be studied in the next section.

Consider the following:

Base	Suffix	Meaning
muzukashi	-I	'is difficult'
atarashi	-I	'is new'
ooki	-I	'is big'
i	-I	'is good'
tsumarana	-I	'is uninteresting'
chiisa	-I	'is small'
sema	-I	'is narrow'
aka	-I	'is red'
atsu	-I	'is hot'
samu	-I	'is cold'
waru	-I	'is bad'
yasu	-I	'is cheap'
omoshiro	-I	'is interesting'
shiro	-I	'is white'
kuro	-I	'is black'
oso	-I	'is slow/late'

There is basically no difference between a verb and an adjective in Japanese. A verb expresses the existence of an action or a state; an adjective expresses the existence of a MODE of being. For this reason we translated the adjectives above as: 'IS such and such'. Since the idea of BEING is included in the suffix /-i/ or its inflections, a sentence may end with an adjective; no other verb is needed.

RATENGO WA MUZUKASHII. 'Latin IS difficult.'
ANO HITO WA OMOSHIROI. 'That person IS interesting.'

2. MODIFICATION PATTERN

When an adjective modifies a noun, it ALWAYS precedes the noun. Not only one, but two or more adjectives can modify a single noun.

The English equivalents are not the EXACT translations of the Japanese. An exact translation of the first two phrases, for instance, would be:

(MUZUKASHII KOTOBA) 'a word WHICH IS difficult'
(ATARASHII JIDOOSHA) 'a car WHICH IS new'

Consider the following Frame:

MODIFIER				HEAD	
		Muzukashi	-I	kotoba	'a difficult word'
		Atarashi	-I	jidoosha	'a new car'
		Ooki	-I	hito	'a big man'
		I	-I	tomodachi	'a good friend'
		Tsumarana	-I	eiga	'a dull movie'
		Chiisa	-I	kaisha	'a small company'
		Sema	-I	kuni	'a narrow/small country'
		Aka	-I	hana	'a red flower'
		Atsu	-I	kuni	'a hot country'
		Samu	-I	heya	'a cold room'
		Waru	-I	hito	'a bad person'
		Yasu	-I	jidoosha	'a cheap car'
		Omoshiro	-I	hito	'an interesting person'
		Shiro	-I	hana	'white flowers'
		Kuro	-I	kami	'black hair'
		Oso	-I	densha	'a slow train'
Ooki	-I	kuro	-I	inu	'a big black dog'
Furu	-I	sema	-I	uchi	'a little old house'
Furu	-I	omoshiro	-I	machi	'an interesting old town'
Ooki	-I	yasashi	-I	Amerikajin	'a big, gentle American'

The pattern in the last section of the Frame above is the simplest one for two or more adjectives in sequence; others will be learned later.

When the noun head becomes more complicated the student finds himself faced with a difficulty he does not meet in English.

A: THE N MODIFIER IS AN A+N COMPLEX				
COMPLEX MODIFIER				HEAD
shiro	-I	tatemono	NO	ushiro
hiro	-I	Burajiru	NO	koohii
ooki	-I	daigaku	NO	sensei
atsu	-I	Sahara	NO	hoshi
samu	-I	kuni	NO	hito

B: THE NOUN HEAD IS A N+N COMPLEX				
MODIFIER		COMPLEX NOUN HEAD		
atarashi	-I	Beetooben	NO	rekoodo
omoshiro	-I	kodomo	NO	zasshi
chiisa	-I	Oosaka	NO	kaisha
shiro	-I	kaisha	NO	tatemono
yasu	-I	Doitsu	NO	jidoosha
aka	-I	onna	NO	kimono

C: THE NOUN HEAD IS AN A+N COMPLEX				
MODIFIER		COMPLEX NOUN HEAD		
Beetooben	NO	atarashi	-I	rekoodo
kodomo	NO	omoshiro	-I	zasshi
Oosaka	NO	chiisa	-I	kaisha
kaisha	NO	shiro	-I	tatemono
Doitsu	NO	yasu	-I	jidoosha
onna	NO	aka	-I	kimono

The Frame "boxes" of B and C are joined because they are interchangeable; the respective sentences of each mean the same, but C's expression is clearer, showing as it does exactly which element the adjective is modifying. A sentence like: Chiisai kodomo no jitensha o urimasu could belong to type A or B; if B is meant, and one wishes to be absolutely clear about that, using a type C form will do the trick. If, however, one makes a pause after the first of the two modifiers then chiisai refers to jitensha and not to kodomo.

B. PRACTICE

1. Translate these Japanese phrases into English.

   1) muzukashii kanji
   2) yasashii kotoba

3) atarashii uchi
4) furui jidoosha
5) ookii kaisha
6) chiisai kodomo
7) ii tomodachi
8) warui hito
9) hiroi kuni
10) semai kuni
11) omoshiroi eiga
12) tsumaranai hito
13) ookii samui uchi
14) chiisai omoshiroi hito
15) yasashii ii okaasan
16) furui osoi jidoosha
17) atarashii muzukashii kanji
18) kuroi warui inu
19) ookii yasashii hito
20) furui omoshiroi machi
21) utsukushii onna no kimono
22) chiisai sensei no kodomo
23) hiroi Enoshima no umi
24) omoshiroi kodomo no otoosan
25) yasashii okaasan no tegami
26) kuroi kokuban no kanji
27) atarashii jazu no rekoodo
28) tomodachi no omoshiroi tegami
29) ookii gaijin no jidoosha
30) omoshiroi terebi no nyuusu

2. Translate into Japanese.

1) a big black dog
2) a cold, narrow room
3) an old, slow car
4) a big, gentle Irishman
5) an old, small town
6) a new, interesting book
7) a wide, cold country
8) a beautiful little country
9) an old, boring picture
10) an interesting letter from a friend
11) a beautiful woman's kimono
12) a big American car
13) a new jazz record
14) an interesting television show
15) those small characters on the blackboard
16) the mother of that small child
17) a little Osaka firm

4.2 ADJECTIVE MODIFIERS B

A. THEORY

1. KEY EXAMPLES

1. [tšumaranai + eiŋa + wa / mimaseŋ]
   Tsumaranai eiga wa mimasen.
   '(I) do not go to trivial movies.'

2. [ano + hito + ni / furui + ǰidoosa + o + urimašta]
   Ano hito ni furui jidoosha o urimashita.
   '(I) sold my old car to that man.'

3. [ano + hito + wa / semai + miči + ni / ǰidoosa + o + okimašta]
   Ano hito wa semai michi ni jidoosha o okimashita.
   'That fellow parked his car in a narrow street.'

4. [ano + furui / kuroi + ǰidoosa + wa / hito + ni + urimašta]
   Ano furui kuroi jidoosha wa hito ni urimashita.
   '(I) sold that old black car (of mine).'

5. [čiisai / tookʸoo + no + kaiša + de + hatarakimas]
   Chiisai Tookyoo no kaisha de hatarakimasu.
   '(He) works for (at, in) a small firm in Tokyo.'

6. [samui / araska + no + hanaši + o / yomimašta]
   Samui Arasuka no hanashi o yomimashita.
   '(I) read some stories about the cold Alaska country.'

NOTE ON PRONUNCIATION:

When there is a sequence of modifiers a pause may be made after the first one. Since, grammatically, the two modifiers are not connected but simply juxtaposed, the pronunciation can mirror that fact.

2. STRUCTURE FRAME

The sentences given are only a few of the many types of sentences in which adjectives may be used. The structure of the adjective modifiers as shown in the Frame is quite simple, and requires no further remarks.

No.									
			TOPIC						
1				TSUMARANA	-I	EIGA	WA	MIMASEN
				Muzukashi	-i	kanji	wa	mada yomimasen
				Atarashi	-i	kotoba	wa	nooto ni kakimasu
				Furu	-i	shimbun	wa	soto ni dashimasu
			OBJECT						
2	ANO HITO NI			FURU	-I	JIDOOSHA	O	URIMASHITA
	Tomodachi ni			atarashi	-i	ootobai	o	karimashita
	Machi de			omoshiro	-i	nyuusu	o	kikimashita
	Mainichi			muzukashi	-i	kotoba	o	naraimasu
			DIRECTION						
3	ANO HITO WA			SEMA	-I	MICHI	NI	JIDOOSHA O OKI-MASHITA
	Ano			i	-i	kodomo	ni	okashi o agemashita
	Yukio wa			ooki	-i	kaisha	ni	hairimashita
	Kyoo machi de			omoshiro	-i	hito	ni	aimashita
	TWO ADJECTIVE MODIFIERS								
4	ANO FURU	-I		KURO	-I	JIDOOSHA	WA	HITO NI URIMA-SHITA
	Muzukashi	-i		atarashi	-i	kotoba	o	naraimasu
	Chiisa	-i		omoshiro	-i	hito	to	hanashimashita
	Ooki	-i		kuro	-i	inu	o	soto ni dashimashita
	ADJECTIVE AND NOUN MODIFIERS								
5	CHIISA	-I		TOOKYOO	NO	KAISHA	DE	HATARAKIMASU
6	SAMU	-I		ARASUKA	NO	HANASHI	O	YOMIMASHITA
	Furu	-i		Nara	no	machi	o	mimashita
	Chiisa	-i		tokei	no	kooba	o	tatemashita
	Atarashi	-i		Doitsu	no	eiga	o	mimashita

B. PRACTICE

1. Modify the capitalized word (or words) by the adjective(s) suggested.

EXAMPLES: EIGA wa mimasen. (TSUMARANAI)
Tsumaranai eiga wa mimasen.

HEYA ni PIANO o iremashita. (SEMAI OOKII)
Semai heya ni ookii piano o iremashita.

1) GEEMU o mimashita. (II)
2) NYUUSU o kikimashita. (OMOSHIROI)
3) TAIPURAITAA o moraimashita. (FURUI)
4) ZASSHI o yomimasu. (YASASHII)
5) HANASHI wa kakimasen. (TSUMARANAI)
6) HEYA ni hairimashita. (HIROI)
7) Mukoo kara HITO ga kimasu. (OOKII)
8) Mainichi KOTOBA o hanashimasu. (MUZUKASHII)
9) HITO to asobimasen. (WARUI)
10) JIDOOSHA de Enoshima ni ikimashita. (ATARASHII)
11) KODOMO ni aisukuriimu o agemashita. (II)
12) Ano hito wa MICHI ni jidoosha o okimashita. (SEMAI)
13) Seito ni wa mada HON o agemasen. (MUZUKASHII)
14) DOITSU NO EIGA o misemasu ka? (ATARASHII)
15) KYOOTO NO MACHI ni dekakemashita. (FURUI)
16) Hikooki no mado kara UMI o mimashita. (HIROI)
17) Nakamura san wa TOKEI NO KOOBA o tatemashita. (CHIISAI)
18) Kokuban ni JI o kakimashita. (OOKII)
19) INU o soto ni dashimashita. (OOKII KUROI)
20) Kono KOOBA no soba de HITO ni aimashita. (FURUI OMOSHIROI)
21) Sono HEYA ni PIANO o iremashita.(SEMAI OOKII)
22) Mainichi KOTOBA o naraimasu.(ATARASHII MUZUKASHII)
23) Kodomo ni HON o kashimashita.(YASASHII OMOSHIROI)
24) KANADA NO HANASHI o oshiemashita.(OMOSHIROI)
25) Basu no naka de HITO to hanashimashita.(OOKII YASASHII)

2. Again modify the capitalized words with the words suggested.

1) PAATII ni wa ikimasen. (TSUMARANAI)
2) Tokidoki HANASHI o kikimasu. (OMOSHIROI)
3) EIGA wa mimasen ka? (AMERIKA)
4) Kinoo JIDOOSHA de kaerimashita. (KAISHA)
5) Kinoo Abe san ni RAJIO o kashimashita.(ATARASHII II)
6) Mainichi MADO o akemasu. (HEYA CHIISAI)
7) Gakkoo de ZASSHI o yomimashita.(MUZUKASHII EIGO)
8) Tokidoki HITO to hanashimasu. (MISE)
9) Ano DEPAATO de EREBEETAA ni norimashita. (OOKII MANNAKA)

10) AMERIKA kara NIHON ni kimashita. (HIROI SEMAI)
11) UCHI de NYUUSU o mimashita. (HARUO SAN TEREBI)
12) Otoosan wa HEYA de SHIMBUN o yomimasu. (HIROI EIGO)
13) MISE de TABAKO o kaimashita. (ANO CHIISAI GAIKOKU)
14) KI de HAKO o koshiraemashita. (ATARASHII CHIISAI)
15) HOOMU de TOMODACHI ni aimashita. (EKI GAKKOO)
16) Jiroo wa TSUKUE ni TAIYA o okimashita. (UE OOKII)
17) Kyoo TOMODACHI kara TEGAMI o moraimashita. (GAIJIN OMOSHIROI)
18) Kinoo SENSEI kara HON o karimashita. (EIGO YASASHII)
19) Ototoi TOMODACHI to PAATII ni ikimashita. (TOOKYOO OMOSHIROI)
20) OTOOSAN wa GAIJIN ni nihongo o oshiemasu. (TOMODACHI SEITO)

3. Modify the capitalized words with any appropriate noun or adjective.

1) BOKUSHINGU wa mimasen.
2) NEKUTAI o kaimashita ka?
3) Niwa no BENCHI de yasumimashita.
4) Seito kara JIDOOSHA o karimashita.
5) Kaisha de NYUUSU o kikimashita.
6) Kodomo wa OMOCHA de asobimasu.
7) Buraun san wa OOTOBAI o kaimashita.
8) Ano gaijin wa UCHI ni hairimashita.
9) Hako no naka ni CHOOKU o iremashita.
10) Kodomo wa MADO kara soto ni demashita.
11) Ano Furansujin ni NIHONGO NO HON o agemashita.
12) Tomodachi wa tokidoki PUREZENTO o kaimasu.
13) Ototoi otoosan kara HANASHI o kikimashita.
14) Watashi wa mainichi EIGO NO SHIMBUN o yomimasu.
15) Kesa tomodachi to RESUTORAN ni hairimashita.
16) Watanabe san wa mainichi KOOBA de hatarakimasu.
17) Watashi wa kinoo Mishima san kara PAIPU o moraimashita.

4.3 QUALITATIVE NOUN MODIFIERS A

A. THEORY

QUALITATIVE NOUNS, as we term them here, or QUASI-ADJECTIVES, as they are called in other books, are words which have some functions that ordinary nouns have, but also some other functions peculiar to themselves when they act as modifiers. Since MODIFICATION is their most usual function (at least this is true of the majority of them), we call them QUALITATIVE NOUNS.

1. FORMAL CHARACTERISTICS

Most of the qualitative nouns will defy any attempts at recognizing them by their form, and often will fail to cooperate with efforts to recognize them by their meaning. The word GENKI, for instance, meaning 'health', 'good spirits', is used as a qualitative noun, whereas the word BYOOKI, meaning 'sickness', is not used as a qualitative noun --- a distinction determined, apparently, only by the common usage of the language. As a result the greater number of qualitative nouns will have to be learned individually as the student encounters them. Nevertheless, there are some partial patterns which do occur:

(a) English adjectives adopted into the Japanese language generally are used as qualitative nouns. Their number is limited.

EXAMPLES:

Romanchikku	from	'romantic'
Chaamingu	from	'charming'
Sumaato	from	'smart'
Naisu	from	'nice'

(b) The suffix /-i/ is dropped from some Japanese adjectives to form qualitative nouns. The number of adjectives actually used in this way is rather limited, and they are used nearly always as noun modifiers, preceding the noun immediately. The following are the adjectives most frequently used this way:

Ooki	from	ooki-i	'is big'
Kiiro	from	kiiro-i	'is yellow'
Chiisa	from	chiisa-i	'is small'
Okashi	from	okashi-i	'is odd, strange'
Komaka	from	komaka-i	'is minute'
Atataka	from	atataka-i	'is warm'
Yawaraka	from	yawaraka-i	'is soft'

(c) Some other adjectives follow the above pattern when they have been intensified with the prefix /ma-/, but not otherwise. Some examples:

Makka	from	ma+aka(i)	'completely red'
Massao	from	ma+ao(i)	'completely blue'
Makkuro	from	ma+kuro(i)	'completely black'
Makkura	from	ma+kura(i)	'completely dark'
Masshiro	from	ma+shiro(i)	'completely white'

Note carefully the phonetic changes involved above.

2. MODIFICATION PATTERN

QUALITATIVE NOUNS modify other nouns according to the following patterns:

ONE MODIFIER			
1	HETA	NA	HITO
	Joozu	na	seito
	Kantan	na	kanji
	Fukuzatsu	na	kotoba
2	OOKI	NA	HITO
	Chiisa	na	hana
	Makkura	na	heya
	Chaamingu	na	booifurendo

TWO MODIFIERS					
3	KIREI	NA	OOKI	NA	FUNE
	Chiisa	na	benri	na	uchi
	Chiisa	na	kantan	na	mondai
	Heta	na	ooki	na	ji
4	TAKA	-I	KIREI	NA	YAMA
	Ooki	-i	fuben	na	uchi
	Omoshiro	-i	chiisa	na	hito
	Atarashi	-i	fukuzatsu	na	kotoba
5	HETA	NA	KODOMO	NO	KANJI
	Suki	na	terebi	no	puroguramu
	Joozu	na	sensei	no	hanashi
	Yuumei	na	Pikaso	no	e

3. REMARKS

1. The particle NA is used when a qualitative noun modifies a noun. It has no concrete meaning---it serves as a signal. (Some qualitative nouns can be used with either NA or NO, but since these do not fall into any pattern they have to be learned individually as they appear in the grammar.)

2. In sequences of two modifiers (Section 3 in the Frame), qualitative nouns follow the same pattern as adjectives, but with NA instead of -I. There are other ways to unite qualitative nouns in sequence; the present pattern is simple and correct when a noun is being modified.

Note that the sentences in Section 5 of the Frame often may be ambiguous. The fourth example, for instance, can mean two things seen outside of any context: 'a famous picture by Picasso', or 'a picture by the famous Picasso'. To bring out the first meaning clearly the sentence may be changed to: PIKASO NO YUUMEI NA E. Usually, though, the context of one's conversation or writing will make it sufficiently clear which meaning was intended.

3. The Key Examples of the Frame may be translated as:

1) 'an unskillful fellow'
2) 'a big fellow'
3) 'a large, nice-looking ship'
4) 'a beautiful high mountain'
5) 'the badly written characters of a child'

4. Compare the following:

Chiisa	-I	uchi	'a little house'
Kirei	NA	uchi	'a pretty house'
Ki	NO	uchi	'a wooden house'

Note the differences in the two languages. What is expressed by an adjective in English is not always so expressed in Japanese. Secondly, as opposed to one English pattern, there are three Japanese patterns. The student will have a tendency to forget the NA or the NO after words which are adjectives in English.

B. PRACTICE

1. Translate into Japanese:

1) a high mountain
2) a beautiful mountain
3) a good teacher
4) a Japanese teacher
5) a famous teacher
6) a foreign teacher
7) an interesting letter
8) an English letter
9) a charming letter
10) a fast car
11) a slow car
12) an American car
13) a good-looking car
14) a small car
15) a big American car
16) a small German car
17) a trim little car
18) a small, useful autobike
19) a little town
20) a little factory town
21) a concrete building
22) a tall concrete building
23) a Japanese house
24) a good-looking house

25) a nice Japanese house
26) that nice Japanese house
27) a beautiful woman
28) a beautiful Japanese woman
29) an English ship
30) a famous English ship

4.3 QUALITATIVE NOUN MODIFIERS B

A. THEORY

1. KEY EXAMPLES

1. [ano+ooki+na+fune+wa/iŋirisu+made+ikimas]
   Ano ooki na fune wa Igirisu made ikimasu.
   'That big ship is going as far as England.'

2. [ano+hito+wa/kantaŋ+na+kotoba+o+hanasimas]
   Ano hito wa kantan na kotoba o hanashimasu.
   '(She) uses easy words.'

3. [nihoŋŋo+wa/yuumei+na+seŋsei+ni+naraimasta]
   Nihongo wa yuumei na sensei ni naraimashita.
   '(He) learned Japanese from a famous teacher.'

4. [kirei+na/ooki+na+fune+de/nihon+ni+kimasta]
   Kirei na ooki na fune de Nihon ni kimashita.
   '(I) came to Japan in a large, trim ship.'

5. [ano+takai/kirei+na+yama+ni/noborimasta]
   Ano takai kirei na yama ni noborimashita.
   '(We) climbed that beautiful high mountain.'

6. [yuumei+na/pikaso+no+e+o/kaimasta]
   Yuumei na Pikaso no e o kaimashita.
   '(She) bought a famous picture by Picasso.'

NOTE ON PRONUNCIATION: As stated in the preceding section on adjectives, when two or more modifiers follow in sequence a slight pause between the modifiers is natural. Also, as shown in the last three Key Examples, a pause may be made at the end of a complete phrase unit.

2. STRUCTURE FRAME

			TOPIC				
1	ANO		OOKI	NA	FUNE	WA	IGIRISU MADE IKIMASU
			Kantan	na	kanji	wa	yomimasu
	Ano		taisetsu	na	tegami	wa	moo dashimashita ka
			Fukuzatsu	na	kotoba	wa	mada yomimasen
			OBJECT				
2	ANO HITO WA		KANTAN	NA	KOTOBA	O	HANASHIMASU
	Mainichi		suki	na	koohii	o	nomimasu
	Seito wa		benri	na	kotoba	o	nooto ni kakimasu
	Satoo san wa		chiisa	na	uchi	o	tatemashita
			DIRECTION				
3	NIHONGO WA		YUUMEI	NA	SENSEI	NI	NARAIMASHITA
	Watashi wa		joozu	na	seito	ni	nihongo o oshiemasu
	Tokidoki		suki	na	hito	ni	aimasu
	Kaneko san wa		ooki	na	kaisha	ni	hairimashita
	TWO QUALITATIVE NOUN MODIFIERS						
4	KIREI	NA	OOKI	NA	FUNE	DE	NIHON NI KIMASHITA
	Chiisa	na	benri	na	uchi	o	tatemashita
	Heta	na	ooki	na	ji	o	kakimashita
	Chiisa	na	kirei	na	hana	o	yama de mimashita
	ADJECTIVE AND QUALITATIVE NOUN MODIFIERS						
5	ANO TAKA	-I	KIREI	NA	YAMA	NI	NOBORIMASHITA
	Sema	-i	fuben	na	uchi	o	karimashita
	Omoshiro	-i	chiisa	na	hito	ni	aimashita
	Atarashi	-i	fukuzatsu	na	kanji	o	mainichi naraimashita
	QUALITATIVE NOUN AND NOUN MODIFIERS						
6	YUUMEI	NA	PIKASO	NO	E	O	KAIMASHITA
	Daisuki	na	tomodachi	no	uchi	ni	ikimashita
	Ooki	na	Furansu	no	fune	de	Nihon ni kimashita
	Taisetsu	na	otoosan	no	tegami	o	posuto ni iremashita

B. PRACTICE

1. Modify the capitalized words using the QUALITATIVE NOUN given in parentheses.

EXAMPLES: Ano FUNE wa Igirisu made ikimasu. (OOKI)
Ano ooki na fune wa Igirisu made ikimasu.
PIKASO NO E o mimashita. (YUUMEI)
Yuumei na Pikaso no e o mimashita.

1) TATEMONO o mimashita. (KIREI)
2) JITENSHA o koshiraemashita. (BENRI)
3) KANJI o naraimashita. (KANTAN)
4) MASAKI SENSEI kara naraimashita. (YUUMEI)
5) Kodomo ni KEEKI o agemashita. (KIREI)
6) Seito wa KOTOBA o hanashimasu. (KANTAN)
7) Kaban ni TEGAMI o iremashita. (TAISETSU)
8) Tomodachi no uchi de E o mimashita. (KIREI)
9) Tokidoki mise de HON o kaimasu. (SUKI)
10) Tomodachi kara KOTOBA o naraimashita. (BENRI)
11) Teeburù no ue ni HANA o okimashita. (KIREI)
12) Sensei kara HON o karimashita. (TAISETSU)
13) SASAKI SAN ni kinoo aimashita. (YUUMEI)
14) KODOMO ni pimpon o oshiemasu. (HETA)
15) KAMERA o tomodachi ni kashimashita. (TAISETSU)
16) Kensuke san wa mainichi TEREBI NO PUROGURAMU o mimasu. (SUKI)
17) Gakkoo de mainichi atarashii KOTOBA o naraimasu. (BENRI)
18) Tooi TOKORO kara kaerimashita. (FUBEN)
19) TOOKYOO NO GAKKOO de naraimashita. (YUUMEI)
20) Ano gaijin wa NIHONGO o hanashimasu. (HETA)
21) SENSEI wa SEITO ni oshiemasu. (JOOZU HETA)
22) Sono kaisha wa mainichi atarashii TOKEI o tsukurimasu. (FUKUZATSU)
23) Pochi wa mainichi MIRUKU o moraimasu. (SUKI)
24) Sono seito wa mada KANJI o kakimasen. (FUKUZATSU)
25) Kesa wa ano SEITO NO HANASHI o kikimashita. (JOOZU)

2. Do the same as in the preceding drill.

1) NYUUSU o kikimashita ka? (ATARASHII)
2) SENSEI ni aimashita ka? (EIGO)
3) NYUUSU o kikimashita ka? (OMOSHIROI)
4) KANJI o oshiemashita. (FUKUZATSU)
5) NYUUSU o kikimasen deshita ka? (ASA)
6) NIHONGO o hanashimasu. (KANTAN)
7) Mitsuharu san wa TOMODACHI o tsukurimashita. (ATARASHII)
8) Ano empitsu wa moo NAKA ni iremashita ka? (KABAN)
9) Fune kara YAMA o mimashita. (KIREI)

10) Yoshihiro san kara ZASSHI o karimashita. (OMOSHIROI)
11) Otoosan wa POCHI to sampo ni ikimashita ka? (INU)
12) FUNE de kembutsu ni ikimashita. (KIREI)
13) Machiko san wa depaato de AISUKURIIMU o tabemashita. (SUKI)
14) Furansugo wa SENSEI ni naraimashita ka? (GAIJIN)
15) Utsukushii ONNA NO HITO ni hanashimashita. (NIHONJIN)
16) Haru san wa TESUTO ni ikimasen deshita. (KIRAI)
17) Tokidoki TOKORO ni ikimasu ka? (TOOI)
18) Tookyoo de HIKOOKI o mimashita. (FURUI AMERIKA)
19) Nihon e FUNE de kimashita. (YUUMEI GIRISHA)
20) Tomodachi no JIDOOSHA de Hakone e ikimashita. (CHIISAI DOITSU)
21) Nobuko chan wa E o kakimashita. (KODOMO HETA)
22) Watashi wa kinoo terebi de DORAMA o mimashita. (OMOSHIROI GAIKOKU)
23) Omarii san wa UCHI o kaimashita. (ATARASHII BENRI)
24) OKANE o POKETTO ni iremasen deshita ka? (TAISETSU SHATSU)
25) Sakada san wa UCHI o hito ni urimashita. (SEMAI FUBEN)

3. Repeat as they are those sentences which seem to be right, and say correctly those which seem wrong.

1) Amerika jidoosha o kaimashita.
2) Nihongo wa Nihonjin sensei ni naraimashita.
3) Gaijin no sensei kara kirei no kurisumasukaado o moraimashita.
4) Mainichi atarashii fukuzatsu kotoba o naraimasu.
5) Konkuriito de ookii benri gakkoo o tatemashita.
6) Kirei ookii fune de Amerika kara Nihon ni kimashita ka?
7) Yuumei no Dari no e o Pari de mimashita.
8) Igirisu fune de Nyuu Yooku e ikimashita.
9) Nihonjin wa konkuriito na uchi o tatemasen.
10) Suki tomodachi to eiga ni ikimashita.

(Note: All the sentences are wrong. Observe well where the mistakes are, and how they are to be corrected.)

LOCATION AND EXISTENCE

5.1 Location
5.2 Existence
5.3 Sequences of Nouns; Complex Nouns
5.4 Questions Asking for Information

5.1 LOCATION

A. THEORY

1. KEY EXAMPLES

1. [sono+heya+ni/seito+ŋa+imas]
   Sono heya ni seito ga imasu.
   'Students are in that room.'
   'There are some students in that room.'

2. [sono+heya+ni/piano+ŋa+arimas]
   Sono heya ni piano ga arimasu.
   'There is a piano in that room.'

3. [sono+heya+de/šken+ŋa+arimas]
   Sono heya de shiken ga arimasu.
   'There is an examination taking place in that room.'
   'An examination is going on in that room.'

2. STRUCTURE FRAME

Notice the VERB: it varies, depending on the SUBJECT. Notice the PARTICLES OF LOCATION: they vary also, depending on the SUBJECT.

	LOCATION		SUBJECT		VERB
1	SONO HEYA	NI	SEITO	GA	IMASU
	Ano depaato	ni	Masaki san	ga	imasu
	Tookyoo	ni	tomodachi	ga	imasu
	Sono uchi	ni	inu	ga	imasu
2	SONO HEYA	NI	PIANO	GA	ARIMASU
	Ano depaato	ni	erebeetaa	ga	arimasu
	Tookyoo	ni	Kyuujoo	ga	arimasu
	Sono uchi	ni	terebi	ga	arimasu
3	SONO HEYA	DE	SHIKEN	GA	ARIMASU
	Ano depaato	de	fasshonshoo	ga	arimasu
	Tookyoo	de	opera	ga	arimasu
	Sono uchi	de	paatii	ga	arimasu

3. REMARKS

1. The verb IMASU is used when the SUBJECT is a LIVING thing that can move itself: humans, animals. It can also be used when the subject is a vehicle; however, the use of IMASU with vehicles is subject to a number of restrictions, and it is safer for the beginner to use ARIMASU instead of some other verb. One example when IMASU can be used with vehicles: a person leaves the station thinking that his bus has probably already gone, but he finds it still there and about to leave; in such a case, where the MOTION IS ON THE POINT OF TAKING PLACE, IMASU is used.

.....mada basu ga IMASHITA.

2. The verb ARIMASU is used with non-moving and non-living things; plants, buildings, furniture, etc.

Although this distinction in the use of two such verbs does not occur in English, it is an important feature of the Japanese language.

3. The LOCATION is signaled by the particle NI when the subject is one concrete tangible thing which occupies a definite place; e.g., a person, a house, a city. LOCATION is signaled by the particle DE when the subject stands for an ACTIVITY, such as a party, a concert, an examination, a show, etc. Recall the use of DE to indicate the LOCATION OF AN ACTIVITY with transitive verbs. In the sentences in which DE is used the verb ARIMASU will be equivalent to: 'take place', 'be conducted', 'occur', 'go on'.

4. The SUBJECT is signaled by the particle GA. The student has already seen words which IN FACT were subjects, but which were expressed as topics. The TIME, or the OBJECT, or any other part of the sentence, it was stated, could become the TOPIC. Now the student will see that the particle GA signals a word which functions very much as a SUBJECT (as this is understood in English) functions, for GA connects a word intimately with the verb that follows. WA, on the other hand, makes a word the matter, the point, the topic, of discussion. The difference between WA and GA, one of the difficult points of the language, will be studied more carefully and in greater detail later.

5. Either LOCATION or the SUBJECT can be made into a TOPIC. Thus,

Sono heya ni WA seito ga imasu.
Sono heya ni WA piano ga arimasu.
Sono heya de WA shiken ga arimasu.

Seito WA sono heya ni imasu.
Piano WA sono heya ni arimasu.
Shiken WA sono heya de arimasu.

Note that the particles NI and DE are retained before WA; but the particle GA is replaced by the particle WA.

B. PRACTICE

1. Complete the following sentences using as SUBJECTS the words suggested.

EXAMPLE: Heya ni . . . imasu.(HITO)
Heya ni hito ga imasu.

1) Gurando ni . . . imasu.(SEITO)
2) Eki ni . . . imasu.(HITO)
3) Sendai ni . . . imasu.(NIISAN)
4) Mise ni . . . imasu.(OKYAKUSAN)
5) Afurika ni . . . imasu.(RAION)
6) Uchi ni . . . imasu.(OJIISAN)
7) Sono heya ni . . . imasu.(HAE)
8) Tsukue no shita ni . . . imasu.(INU)
9) Sono densha ni . . . imashita.(TOMODACHI)
10) Ima umi ni . . . imasen.(HITO)
11) Matsuda san no soba ni . . . imasu.(OOTA SAN)
12) Yoshihiko san no uchi ni . . . imasu.(KANARIYA)
13) Sono gakkoo ni . . . imasu.(GAIJIN NO SENSEI)
14) Sono yama no ue ni . . . imasu.(OTOKO NO HITO)
15) Kinoo gakkoo ni . . . imasen deshita.(SEITO)

2. Make complete sentences with the words given, supplying the particles and the verb.

EXAMPLE:

Sono heya terebi
Sono heya ni terebi ga arimasu.

1) kawa	hashi	6) umi no soba	ryokan
2) ano yama	tonneru	7) gakkoo no mae	mise
3) yaoya	tomato	8) eki no mukoo	yuubinkyoku
4) niwa	take	9) heya no mannaka	sutoobu
5) tsukue no ue	paipu	10) kaisha no soba	kooba

11) otoosan no heya	ii sofaa
12) tomodachi no mise	atarashii sukuutaa
13) sono hako no naka	furui zasshi
14) teeburu no ue	kirei na hana
15) machi no mannaka	yuumei na tatemono
16) yuubinkyoku no mukoo	ookii kaisha
17) gakkoo no soba	hiroi gurando
18) uchi no ura	chiisai kawa
19) eigo no zasshi	kirei na e
20) Kyooto no machi	yuumei na tera

3. In this next drill supply the correct verb, IMASU or ARIMASU, and the necessary particle.

EXAMPLES: Sono heya ni hito . . .
Sono heya ni hito ga imasu.
Sono heya ni terebi. . .
Sono heya ni terebi ga arimasu.

1) Kamakura ni Daibutsu. . . . .
2) Machi ni hito . . . . .
3) Resutoran ni okyakusan. . . . .
4) Depaato ni erebeetaa. . . . .
5) Sono heya ni piano . . . . .
6) Isu no shita ni inu. . . . .
7) Ima uchi ni okyakusan . . . . .
8) Tsukue no ue ni kaban . . . .
9) Uchi no mae ni jidoosha . . . .
10) Kono kaisha ni niisan . . . . .
11) Watashi no gakkoo ni Suisujin no sensei. . . . .
12) Uchi no ushiro ni yama . . . . .
13) Itoo san no uchi ni kanariya . . . . .
14) Sono mise ni kirei na hana . . . . .
15) Ano fuben na tokoro ni basu . . . . .
16) Burajiru ni watashi no tomodachi . . . . .
17) Ano tatemono no soba ni watashi no kaisha. . . . .
18) Heya no mannaka ni teeburu . . . . .

19) Hako no naka ni kirei na kurisumasu purezento . . . . .
20) Sono kaisha ni Yoshida san no otoosan . . . . .

4. Complete the following sentences with an appropriate subject.

1) Ano uchi ni . . . . . arimasu.
2) Yama ni . . . . . arimasu.
3) Soto ni . . . . . imasu.
4) Uchi ni . . . . . imasu.
5) Watashi no kaisha ni . . . . . imasu.
6) Teeburu no ue ni . . . . . arimasu.
7) Eki no mae ni . . . . . imashita.
8) Mado no soba ni . . . . . arimasu.
9) Poketto no naka ni . . . . . arimasu.
10) Doa no tokoro ni . . . . . imasu.
11) Anata no kurasu ni . . . . . imasu ka?
12) Ano fune no dekki ni . . . . . arimasu.
13) Watashi no kuni ni . . . . . arimasu.
14) Eki no mae no mise ni. . . . . arimasu.
15) Yokosuka no gakkoo ni . . . . . imasu.
16) Hiroi kirei na niwa ni . . . . . arimasu.
17) Yuumei na tatemono no soba ni . . . . . arimasu.
18) Atarashii ookii biru ni . . . . . imasu.
19) Hiroi michi no mukoo ni . . . . . arimasu.
20) Gakkoo no mae no uchi ni . . . . . imasu.

5. Make complete sentences with the words given below.

EXAMPLE: Sono heya shiken
Sono heya de shiken ga arimasu.

1) kokutetsu	suto	9) gakkoo	tesuto
2) ashita Tookyoo	supiichi kontesuto	10) umi no soba	hanabi
3) Yokohama	opera	11) sono uchi	paatii
4) Oosaka	sumoo	12) Koorakuen	bokushingu
5) kinoo depaato	fasshonshoo	13) Shibuya	kurasukai
6) kinoo gakkoo	eiga	14) machi no gurando	undookai
7) asatte sono hooru	piano risaitaru	15) Tookyoo	Orimpikku
8) kyoo no gogo soko	paatii	16) gakkoo	P. T. A. no kai

6. Use properly, in the space indicated, either NI or DE.

1) Rooma ( ) Orimpikku ga arimashita.
2) Rooma ( ) yuumei na tatemono ga arimasu.
3) Gakkoo ( ) eiga ga arimashita.
4) Gakkoo ( ) rekoodo konsaato ga arimashita.
5) Ryoogoku ( ) kirei na hanabi ga arimasu.
6) Ryoogoku ( ) tomodachi no uchi ga arimasu.
7) Ano hito no heya wa kono tatemono ( ) arimasu.
8) Paatii wa kono tatemono ( ) arimasu.

9) Koorakuen ( ) sukeeto rinku ga arimasu.
10) Koorakuen ( ) sukeeto no shoo ga arimasu.
11) Renshuu wa mukoo no gurando ( ) arimasu.
12) Eki wa gurando no mukoo ( ) arimasu.
13) Kinoo kono hooru ( ) ookii piano ga arimashita.
14) Ototoi kono hooru ( ) opera ga arimashita.
15) Ashita Tookyoo ( ) supiichi kontesuto ga arimasu.
16) Watashi no kaisha wa eki no soba no ookii biru ( ) arimasu.
17) Gakkoo no mae ( ) ookii kirei na mise ga arimasu.
18) Kyoo gakkoo ( ) eigo no muzukashii tesuto ga arimasu.
19) Kinoo Nihombashi no depaato ( ) ookii karaa-terebi ga arimashita.
20) Suto wa asoko no kooba ( ) arimashita.

7. Translate into Japanese:

1) There are some books here.
2) There is a river over there.
3) There is no post office in my town.
4) In this town there is an automobile factory.
5) There is a man here.
6) A man is here.
7) The children are at school.
8) My mother is at home.
9) A friend of mine is in that shop.
10) There are no trains in this town.
11) There are people in the bus already.
12) No people are in the streets yet.
13) There are no cars in the streets.
14) There is a cat in that tree.
15) The Daibutsu is in Kamakura.
16) There are many famous temples in Kyoto.
17) A party is going on in that house.
18) Tomorrow there will be a concert at school.
19) There will be a test tomorrow in this class.
20) The Imperial Palace is in the center of Tokyo.

5.2 EXISTENCE

A. THEORY

1. KEY EXAMPLES

1. [watasi+ni+wa/otooto+ŋa+arimas]
   [watasi+wa/otooto+ŋa+arimas]
   Watashi (ni) wa otooto ga arimasu.
   'I have a younger brother.'

2. [anata+(ni+)wa/obaasaŋ+ŋa/arimas+ka]
   Anata (ni) wa obaasan ga arimasu ka?
   'Is your grandmother living still?'
   (Lit.: 'Do you have a grandmother?')

3. [ano+hto+(ni+)wa/oksaŋ+ŋa+arimas]
   Ano hito (ni) wa okusan ga arimasu.
   'He has a wife.'

4. [ano+hto+(ni+)wa/tomodači+ŋa+arimaseŋ]
   Ano hito (ni) wa tomodachi ga arimasen.
   'He (or: She) does not have any friends.'

5. [uči+ni+wa/okʸak+saŋ+ŋa+arimas]
   [uči+wa/okʸak+saŋ+ŋa+arimas]
   Uchi (ni) wa okyakusan ga arimasu.
   'We have a guest/a visitor.'

6. [sono+kurasu+ni+wa/ooki+na+seito+ŋa+imas]
   Sono kurasu ni wa ooki na seito ga imasu.
   'There are some big students in that class.'

7. [sono+guruupu+ni+wa/omosiroi+hto+ŋa+imas]
   Sono guruupu ni wa omoshiroi hito ga imasu.
   'Some interesting people belong to that group.'

8. [kono+gakkoo+ni+wa/gaijin+no+sensei+ŋa+imas]
Kono gakkoo ni wa gaijin no sensei ga imasu.
'There are foreigners teaching in this school.'

9. [sono+kaiša+ni+wa/arubaito+no/gaksei+ŋa+imas]
Sono kaisha ni wa arubaito no gakusei ga imasu.
'That company has some students working part-time.'

10. [sono+uči+ni+wa/sepaado+ŋa+imas]
Sono uchi ni wa sepaado ga imasu.
'That family has a shepherd dog.'

NOTE ON PRONUNCIATION: In examples 2, 3, and 4, if /ni/ is omitted the accent pattern does not change. In examples 1 and 5, if /ni/ is omitted the accent pattern does change.

2. STRUCTURE FRAME

Note the type of SUBJECT with which ARIMASU can be used.

	LOCATION-TOPIC			SUBJECT		VERB
1	WATASHI	(NI)	WA	OTOOTO	GA	ARIMASU/IMASU
2	ANATA	(NI)	WA	OBAASAN	GA	ARIMASU/IMASU KA
3	ANO HITO	(NI)	WA	OKUSAN	GA	ARIMASU/IMASU
4	ANO HITO	(NI)	WA	TOMODACHI	GA	ARIMASU/IMASEN
5	UCHI	(NI)	WA	OKYAKUSAN	GA	ARIMASU/IMASU
6	SONO KURASU	NI	WA	OOKI NA SEITO	GA	IMASU
7	SONO GURUUPU	NI	WA	OMOSHIROI HITO	GA	IMASU
8	KONO GAKKOO	NI	WA	GAIJIN NO SENSEI	GA	IMASU
9	SONO KAISHA	NI	WA	ARUBAITO NO GAKUSEI	GA	IMASU
10	SONO UCHI	NI	WA	SEPAADO	GA	IMASU

3. REMARKS

1. In this section we are dealing particularly, not with LOCATION, but with EXISTENCE. Also, not with existence of inanimate things, but of animate things and persons. Expressing the simple existence of inanimate things does not offer any problem; the verb ARIMASU will be used in all circumstances and at all times. But the existence of animals and humans

is not always expressed by the verb IMASU (as might be expected from what was learned in the section preceding). Sometimes ARIMASU is used, and the problem is, WHEN?

2. Observe that all the subjects in the first portion of the Frame are FAMILY MEMBERS, or people considered by Japanese as such, like TOMODACHI and OKYAKUSAN. ARIMASU thus is used when the subject is a person which in a certain way can be considered as BELONGING to the one who is named in the topic.

3. IMASU may be used at all times in these kinds of sentences. Even when speaking of one's family members or another's family members, where the use of ARIMASU is perhaps more ordinary, one may use, and will hear others use, IMASU. In the sentences of the second half of the Frame, IMASU is the more proper; here the use of ARIMASU in the spoken language will have a somewhat formal ring to it.

4. An explanation of when to use ARIMASU and when not to use it would be too difficult and complicated now. Take the following as a practical rule for the present, remembering that it will not explain away ALL the uses of the language.

> Use ARIMASU when expressing the idea of having or not having a certain member of the family. In all other cases, even when speaking of members of the family or persons connected with it, IMASU will generally be correct.

A more abstract formulation of the rule:

> ARIMASU is connected with being or not being, simply, while IMASU is connected with the idea of activity in some way. Use ARIMASU to express the simple fact that someone EXISTS, and use IMASU to express some activity.

Because of this distinction, in a given situation one person might use ARIMASU and another might use IMASU; it depends on the way each looks at the concrete situation. Someone can say: KODOMO GA ARIMASU 'I have children', indicating merely his having them; they may be living together with the speaker or not, he has not indicated that. Someone else can say: KODOMO GA IMASU in the same case, and the implication then is that he is bringing them up, or that they are at his house: 'I have children at home'.

5. NI is optional and often omitted when the preceding word is a person, a real POSSESSOR. In other cases it is usually present, especially if the topic is a PLACE. WA is also optional whenever NI is expressed, but its use is so extremely common in these sentences that we have chosen not to indicate it as optional.

B. PRACTICE

1. Using the words provided make sentences of the type:

Watashi ni wa otooto ga ARIMASU.

In all of the sentences ARIMASU can be and should be used.

1) watashi	chichi/haha/ani/ane/otooto/imooto/ojisan obaasan/ojiisan/obasan/kyoodai/shinrui
2) Kubota san	otoosan
3) okaasan	kyoodai
4) Arai san	niisan
5) Matsuda san	okusan
6) Joonzu san	obasan
7) Shizue san	kodomo
8) kono inu	kodomo
9) sono kodomo	otoosan
10) Oota san	ii tomodachi
11) Beekaa san	Nihonjin no okusan
12) Minoru san	suki na hito
13) kono neko	tomodachi
14) Sumisu san	Nihonjin no tomodachi
15) kono mise	itsumo okyaku
16) ano hito no uchi	byoonin
17) kyoo uchi	okyakusan
18) torampu	oosama (kingu)
19) chesu	kuiin
20) anata	kazoku

2. Do as in the preceding, but now using IMASU instead of ARIMASU. Some of the sentences are of the type explained in this section (i.e., EXISTENCE), and some express LOCATION, as seen in the last section (5.1.).

1) eki no mae NI WA	hito
2) ima uchi	sensei
3) sono guruupu	ii hito
4) Ueno no saru	bosu
5) seito no naka	joozu na hito
6) ano hito no guruupu	ii riidaa
7) watashi no shinrui	omoshiroi hito
8) ano hito no shinrui	sepaado
9) watashi no kaisha	seerusuman
10) Kikue san	Yoshio san ('she has a friend, Yoshio')
11) Kikue san	doitsugo no sensei
12) uchi	neko
13) Arabia	oosama
14) ano hito no kaisha	taipisuto

15) kono kooba	ojisan
16) Nihonjin no naka	ooki na hito
17) sono kurasu	joozu na seito
18) sono hito no kazoku	yuumei na hito
19) watashi no tomodachi	warui hito
20) ano guruupu	Hayashi san

3. Complete the following sentences using either ARIMASU or IMASU. Though IMASU would be correct in most cases, use ARIMASU whenever you think it MAY be used.

EXAMPLES: Watashi ni wa otooto . . .
Watashi ni wa otooto ga ARIMASU.

Sono kurasu ni wa ooki na seito . . .
Sono kurasu ni wa ooki na seito ga IMASU.

1) Yamanaka san ni wa ojiisan . . .
2) Yamanaka san no uchi ni wa ojiisan . . .
3) Seitaroo san ni wa otoosan . . .
4) Sono kooba ni wa obasan. . .
5) Yamamoto san ni wa okusan . . .
6) Kazuko san ni wa kodomo . . .
7) Kazuko san ni wa eigo no sensei . . .
8) Kono mise ni wa itsumo okyakusan . . .
9) Sono mise ni wa ima okyakusan . . .
10) Sumisu san no uchi ni wa mainichi okyakusan . . .
11) Sono kaisha ni wa otoosan . . .
12) Nakamura san no uchi ni wa byoonin . . .
13) Nakamura san no uchi ni wa inu . . .
14) Yokoyama san ni wa Supeinjin no tomodachi . . .
15) Yokosuka ni wa Supeinjin no tomodachi . . .
16) Chesu ni wa oosama . . .
17) Itarii ni wa oosama . . .
18) Afurika ni wa ookii raion . . .
19) Gurando ni wa seito . . .
20) Ano gakkoo ni wa ii taipisuto . . .
21) Toshiko san no uchi ni wa byoonin . . .
22) Toshiko san no uchi ni wa okyakusan . . .
23) Gakkoo no mae ni seito . . .
24) Gakkoo ni wa seito . . .
25) Uchi no haha ni wa ane . . .
26) Haha no uchi ni wa ane . . .
27) Uchi no inu ni wa tomodachi . . .
28) Kono basu ni wa gaido san . . .
29) Kankoo basu ni wa gaido san . . .
30) Chiisai otooto ni wa onna no tomodachi . . .

4. Translate the following sentences into Japanese. Use ARIMASU whenever you think it may be correct to use it.

1) I have a good friend.
2) I have a good friend in Tokyo.
3) A good friend of mine is in Tokyo.
4) Masako has some children.
5) My mother has a younger sister.
6) My mother has a younger sister in Osaka.
7) He has no family.
8) There always are customers in that shop.
9) We have some visitors at our place today.
10) The guests are here already.
11) Do you keep any dogs in your house?
12) Yes, I have a shepherd dog.
13) There is an interesting fellow in my class.
14) Is your father home?
15) They have a sick person at home.
16) Someone in that house is sick.
17) There are some tall people in Japan (among the Japanese).
18) There are some foreign teachers in this school.
19) Are you married, sir?
20) There are women (working) in that factory.
21) He has no brothers or sisters.
22) She does not have any children.
23) Clark has a Japanese wife.
24) Our cat has a family.
25) Masako belongs to this group.

5.3 SEQUENCES OF NOUNS

1. COMPLEX NOUNS THROUGH MODIFICATION

Within any sentence a particular place in the structure, a "SPOT" as it is called, can be filled either by a simple noun or by a gradually complex noun, with the main sentence structure remaining the same. Observe in the following Frames how all the sentences consist of only TWO main elements, though each completed sentence is considerably long.

S U B J E C T		VERB
UCHI BURAUN SAN NO UCHI SENSEI NO BURAUN SAN NO UCHI EIGO NO SENSEI NO BURAUN SAN NO UCHI	GA	ARIMASU

O B J E C T		VERB
ZASSHI DAIGAKU NO ZASSHI YUUMEI NA DAIGAKU NO ZASSHI DOITSU NO YUUMEI NA DAIGAKU NO ZASSHI	O	YOMIMASU

S O U R C E		VERB
SENSEI EIGO NO SENSEI GAIJIN NO EIGO NO SENSEI OTOOTO NO GAIJIN NO EIGO NO SENSEI	NI	KIKIMASHITA

REMARKS

Note how a noun can gradually be amplified, though the sentence itself continues to have only two main elements. UCHI GA ARIMASU is no "smaller" than EIGO NO SENSEI NO BURAUN SAN NO UCHI GA ARIMASU. But of the two following sentences, the second is really more complex in elements than the first, though it is shorter.

1 OTOOTO NO GAIJIN NO EIGO NO SENSEI NI KIKIMASHITA
2 KYOO SENSEI NI KIKIMASHITA

The second sentence expresses TIME and SOURCE and VERB, whereas the first contains only SOURCE and VERB.

Study the sentences listed below and write down the number of main sentence elements contained in each of them.

EXAMPLE: Mainichi uchi no soba no kodomo to asobimasu.
THREE ELEMENTS: (1) TIME: mainichi
(2) WITH: uchi no soba no kodomo
(3) VERB: asobimasu

1) Ototoi Iwasaki san ni aimashita.
2) Ototoi no asa Yoshizaki san ni aimashita.
3) Kinoo tomodachi no Iwasaki san ni aimashita.
4) Kinoo no asa tomodachi no Yoshizaki san ni aimashita.
5) Uchi no ushiro no yama no mukoo made arukimashita.
6) Mainichi nyuusu o kikimasu.
7) Watashi wa mainichi nyuusu o kikimasu.
8) Watashi wa mainichi rajio no nyuusu o kikimasu.
9) Ooki na Amerika no fune de Nihon ni kimashita.
10) Watashi wa fune de Nihon ni kimashita.
11) Watashi wa fune de kimashita.
12) Gurando de asobimasu.
13) Gakkoo no gurando de asobimasu.
14) Kodomo wa gurando de asobimasu.
15) Kodomo wa gakkoo no hiroi gurando de asobimasu.
16) Ashita Tookyoo e ikimasu.
17) Tookyoo no kaisha e ikimasu.
18) Densha de Tookyoo e ikimasu.
19) Tomodachi no jidoosha de Kamakura no umi e ikimashita.
20) Kinoo no asa tomodachi to hanami ni ikimashita.

2. COMPLEX NOUNS THROUGH SEQUENCE

Not only a MODIFIED noun but also a SEQUENCE of nouns can fill a particular SPOT in a sentence. In Japanese there are two ways of putting nouns into a sequence: by simple juxtaposition, and by linking with

particles.

(a) Simple juxtaposition: similar to the simple juxtaposition of adjectives and qualitative nouns explained before.

> Inku, kami, empitsu, gomu o kaimashita.
> 'I bought ink, paper, pencils, and erasers.'

This pattern should not be overused, however, especially for short enumerations, lest one's speech sound a bit childish.

(b) Linking with particles: the more common way of forming sequences of nouns. In this lesson, only three of these linking particles will be presented, and the student should keep in mind that these three link only nouns. Adjectives and qualitative nouns are joined in quite their own different way. Thus on this point Japanese and English differ, for in English AND and OR may join nouns, adjectives, and verbs as well; 'land and sea'; 'today and tomorrow'; 'big and powerful'; 'jumped and ran' (the same is true of OR).

KEY EXAMPLES

1. [mukoo+ni/mise+to/uči+ŋa+arimas]
   Mukoo ni mise to uchi ga arimasu.
   'There are shops and houses across the street.'

2. [tokidoki/oosaka+ya+koobe+e+ikimas]
   Tokidoki Oosaka ya Koobe e ikimasu.
   'Now and then I go to Osaka and Kobe (and so on).'

3. [gakkoo+e/deŋša+ka+basu+de+ikimas]
   Gakkoo e densha ka basu de ikimasu.
   'I go to school by train or bus.'

STRUCTURE FRAME

Observe how a NOUN IN SEQUENCE fulfills the function of one noun.

		SUBJECT				
1	MUKOO NI	MISE	TO	UCHI	GA	ARIMASU
	MUKOO NI	MISE	YA	UCHI	GA	ARIMASU
	MUKOO NI	MISE	KA	UCHI	GA	ARIMASU
		DIRECTION				
	TOKIDOKI	OOSAKA	TO	KOOBE	NI	IKIMASU
2	TOKIDOKI	OOSAKA	YA	KOOBE	NI	IKIMASU
	TOKIDOKI	OOSAKA	KA	KOOBE	NI	IKIMASU
		MEANS				
	GAKKOO E	DENSHA	TO	BASU	DE	IKIMASU
	GAKKOO E	DENSHA	YA	BASU	DE	IKIMASU
3	GAKKOO E	DENSHA	KA	BASU	DE	IKIMASU

REMARKS

1. The particle TO is roughly equivalent to the English 'and', but with a somewhat "exclusive" sense; it implies that all the members of a group are included in the sequence and "there are no more". This is because basically this TO is the same as the TO which signals '(together) with'. Thus the phrase 'MISE TO UCHI' could be translated literally as 'houses WITH shops'; WATASHI TO ANATA could be 'you WITH me'; etc.

2. The particle KA is equivalent to the English 'or', and is the same KA as the one used to signal questions. A more extensive and detailed explanation of this particle is not necessary now and is better left for a future lesson.

3. The particle YA is equivalent to the English 'and', but implying that not all the members of a group are being mentioned; it might therefore be translated by '. . . and. . . (and so on)'. Because YA implies other elements not mentioned in the enumeration, the word NADO is often used in conjunction with it and added to the last element of the enumeration. Thus:

Uchi YA mise NADO ga arimasu. 'There are houses, shops, etc.'
Itoo san YA Katoo san NADO wa kimashita.
'Itoo, Katoo, and others came.'

However, the word NADO is not necessarily linked with YA; it can be used independently of it, as in the following examples.

Zasshi NADO o yomimasu. 'I read magazines and the like.'
Chiba san NADO wa kimasen. 'Chiba and the others are not coming.'

4. We presented sequences of only two nouns. Certainly longer sequences can occur, as for example: Okaasan to oneesan to imooto ga .... As a VERY general rule, however, it is preferable to avoid longer sequences other than those by simple juxtaposition (bearing in mind the caution given in connection with these on p. 117).

5. A sequence of nouns can be modified in whole or in part, or it can modify other nouns. Such combinations are not at all rarities in the language. By way of some examples:

S U B J E C T	VERB
[SATOO SAN NO | MISE] TO [SENSEI NO | UCHI] GA 'Sato's shop and my teacher's house are (there)'	ARIMASU
[UCHI TO | MISE] NO JIDOOSHA GA 'Our car and the shop's car are (there)'	ARIMASU
SATOO SAN NO [UCHI TO | MISE] GA 'Sato's house and shop are (there)'	ARIMASU
[SATOO SAN NO | UCHI] TO MISE GA 'Sato's house and some shops are (there)'	ARIMASU
UCHI TO [SATOO SAN NO | MISE] GA 'Our house and Sato's shop are (there)'	ARIMASU

3. PRACTICE

1. Make complete sentences with the words given, adding all necessary particles. Put the capitalized words into a SEQUENCE linked by TO.

EXAMPLES: Mukoo arimasu (MISE, UCHI)
Mukoo ni mise to uchi ga arimasu.

Tokidoki ikimasu (OOSAKA, KOOBE)
Tokidoki Oosaka to Koobe e ikimasu.

1) niwa	arimasu(TEEBURU, BENCHI)
2) gurando	imasu (SENSEI, SEITO)
3) sono tokoro	arimasu (SHIMBUNSHA, DEPAATO)
4) ano heya	imasu (OTOOSAN, OKAASAN)
5) eki no mukoo	arimasu (YUUBINKYOKU, GAKKOO)
6) uchi no mae	imasu (INU, NEKO)
7) sono machi made	arimasu (DENSHA, BASU)
8) ano hito wa mainichi	kaimasu(SHIMBUN, TABAKO)
9) watashi wa tokidoki	kikimasu (RAJIO NO NYUUSU, JAZU)
10) ano gaijin wa mainichi	hanashimasu (EIGO, NIHONGO)
11) tomodachi wa tokidoki	aimasu (ICHIROO SAN, JIROO SAN)
12) watashi wa tomodachi kara	moraimashita (HON, ZASSHI)
13) ano hito wa Yokoyama san ni	agemashita (KEEKI, HANA)
14) watashi wa Murata san kara	karimashita (PEN, INKU)
15) kinoo no gogo sensei ni	naraimashita (KANA, KANJI)

2. Do as in the preceding drill, linking the sequence now with YA. You may also practise using NADO after the sequence if you wish.

EXAMPLE: Tokidoki ikimasu (OOSAKA, KOOBE)
Tokidoki Oosaka ya Koobe nado ni ikimasu.

1) Kamakura	arimasu (JINJA, TERA)
2) Afurika	imasu (ZOO, RAION)
3) Nihongo Gakkoo	imasu (AMERIKAJIN, IGIRISUJIN NO SEITO)
4) ano mise	arimasu (RAJIO, TEREBI)
5) ano uchi no mae	imasu (OTOKO NO KO, ONNA NO KO)
6) umi no soba	arimasu (KOOBA, FUNE NO KAISHA)
7) watashi wa mainichi	yomimasu (EIGO NO SHIMBUN, ZASSHI)
8) ano hito wa tokidoki	hanashimasu (TOMODACHI NO HISASHI, EIJI)
9) ano hito wa tokidoki	ikimasu (NIKKOO, HAKONE)
10) seito wa	kimashita (AMERIKA, YOOROPPA NO KUNI)
11) sono machi de	norimashita (BASU, DENSHA)
12) mado wa	koshiraemasu (KI, GARASU)
13) eki no hoomu de	aimashita (GAIJIN NO SENSEI, TOMODACHI)
14) sono ko wa	asobimasu (UCHI NO MAE, GAKKOO NO GURANDO)
15) Yokohama e	hairimashita (AMERIKA, IGIRISU NO FUNE)

3. In this exercise use KA to link the sequence.

1) yomimasu	(HON, ZASSHI)
2) tabemasu	(PAN, GOHAN)
3) nomimasu	(KOOHII, KOKOA)
4) hanashimasu	(NIHONGO, EIGO)

5) mimasu (TEREBI, EIGA)
6) sono heya ni imasu (ANI, ANE)
7) poketto ni arimasu (MATCHI, RAITAA)
8) Koizumi san wa imasu (KAISHA, SONO MISE)
9) sono hon wa arimasu (TSUKUE NO UE, KABAN NO NAKA)
10) noborimasu (KYOO, ASHITA NO ASA)
11) iremasu (KABAN, OOKII POKETTO)
12) naraimasu (SENSEI, JOOZU NA SEITO)
13) itsumo asobimasu (UCHI NO MAE, KAWA NO MUKOO)
14) sampo ni ikimasu (SUKI NA INU, UCHI NO SOBA NO KODOMO)
15) ano uchi ni arimasu (OKYAKUSAN, BYOONIN)

4. In this exercise supply your own sequences of nouns, linking them with TO, YA, or KA. The relation of the sequence to the rest of the sentence is indicated by the particles suggested.

EXAMPLE: Gakkoo e ikimasu ..... DE
Gakkoo e densha ka basu de ikimasu.

1) kakimasu ..... DE
2) uchi o koshiraemasu ..... DE
3) kikimasu ..... O
4) ikimasu ..... E
5) hatarakimasu ..... DE
6) ani wa imasu ..... NI
7) asobimasu ..... TO
8) tsukue no ue ni arimasu ..... GA
9) aimasu ..... NI
10) agemasu ..... O
11) karimasu ..... KARA
12) seito wa imasu ..... NI
13) iremasu ..... NI
14) sono mise ni imasu ..... GA
15) nomimasu ..... O
16) urimasu ka ..... O

5. Translate into Japanese:

1) I write with either a pen or a pencil.
2) They came to Japan by ship and by plane.
3) He is either in his house or in that shop over there.
4) Every day she buys cigarettes and an English paper.

5) Either today or tomorrow I am going to Karuizawa.

6) I went with Greene, Klein, and some others.

7) Mitchell is either in Yokosuka at the factory or at his friend's.

8) Didn't you go to Kamakura or Enoshima?

9) Clark's and Johnson's houses are in that town.

10) Did you already read these papers and magazines here?

11) One uses chopsticks with sushi, sukiyaki, rice, etc.

12) Sueko chan drew a picture of a lion and an elephant.

13) Yasuko chan drew pictures of lions, elephants, and monkeys.

14) Kuniko chan drew a picture of a monkey and one of an elephant and a lion.

15) They make toys from paper, wood, metal, and so forth.

5.4 QUESTIONS ASKING FOR INFORMATION

A. THEORY

1. KEY EXAMPLES

1. [soko+ni/dare+ŋa+imas+ka] or: imasu↗] [katoo+saŋ+ŋa+imas]
   Soko ni dare ga imasu ka? Katoo san ga imasu.
   'Who is there?' 'Kato san.'

2. [soko+ni/nani+ŋa+arimas+ka] or: arimasu↗] [terebi+ŋa+arimas]
   Soko ni nani ga arimasu ka? Terebi ga arimasu.
   'What is there?' 'A television set.'

3. [kodomo+wa/doko+ni+imas+ka] or: imasu↗] [gakkoo+ni+imas]
   Kodomo wa doko ni imasu ka? Gakkoo ni imasu.
   'Where is the child?' 'In school.'

4. [dočira+e+ikimas+ka] or: ikimasu↗] [koobe+e+ikimas]
   Dochira e ikimasu ka? Koobe e ikimasu.
   'Where are you going?' 'Kobe.' (or: 'To Kobe.')

5. [dore+o+kaimas+ka] or: kaimasu↗] [kore+o+kaimas]
   Dore o kaimasu ka? Kore o kaimasu.
   'Which will you take (buy)?' 'I'll take this one.'

6. [donna+hǐto+ŋa+kimašta+ka] or: kimašta↗] [gakusei+ŋa+kimašta]
   Donna hito ga kimashita ka? Gakusei ga kimashita.
   'Who came?' 'A student.'

7. [dono+basu+ni+norimas+ka] or: norimasu↗] [kono+basu+ni+norimas]
   Dono basu ni norimasu ka? Kono basu ni norimasu.
   'Which bus do you take?' 'I take this one.'

8. [satoo+san+wa/itsu+kimašita+ka] or: kimašita] [kinoo+kimašita]
Satoo san wa itsu kimashita ka? Kinoo kimashita.
'When did Sato come?' 'He came yesterday.'
(or: 'Yesterday.')

NOTE ON PRONUNCIATION: INTERROGATIVE WORDS always have the first syllable accented, and that first syllable accent has a higher pitch than any other high syllable in the sentence. Listen carefully to the instructor's pronunciation and imitate it as closely as possible.

2. STRUCTURE FRAME

Observe the type of words for which INTERROGATIVE WORDS substitute.

where
3 KODOMO WA DOKO NI IMASU ↗ KA
Ashita wa doko e ikimasu
Anata wa doko de orimasu
Eigo wa doko de naraimashita
GAKKOO NI IMASU
Hakone e ikimasu.
Nagoya de orimasu
Gakkoo de naraimashita
where/which (of two)
4 DOCHIRA E IKIMASU ↗ KA
Dochira o kaimasu
Dochira ni norimasu
Dochira kara kimashita
KOOBE E IKIMASU
Kochira o kaimasu
Sochira ni norimasu
Achira kara kimashita
which (of several)
5 DORE O KAIMASU ↗ KA
Dore ni norimasu
Dore de kakimasu
Dore kara hajimemasu
KORE O KAIMASU
Kore ni norimasu
Sore de kakimasu
Are kara hajimemasu

6
what kind of
DONNA HITO GA KIMASHITA
Donna tabako o nomimasu
Donna tokoro e ikimashita
Donna kaisha de hatarakimasu
KA
GAKUSEI GA KIMASHITA
"Shinsei" o nomimasu
Umi e ikimashita
Kamera no kaisha de hatarakimasu
7
which one
DONO BASU NI NORIMASU
Dono heya ni imasu
Dono fune de kimashita
Dono mise de kaimashita
KA
KONO BASU NI NORIMASU
Kono heya ni imasu
Sono fune de kimashita
Ano mise de kaimashita
8
when
SATOO SAN WA ITSU KIMASHITA
Anata wa itsu dekakemasu
Sore wa itsu kikimashita
Sore wa itsu no eiga de mimashita
KA
KINOO KIMASHITA
Ashita dekakemasu
Kesa kikimashita
Kotoshi no eiga de mimashita

3. REMARKS

1. This type of question is basically the same as the "YES AND NO" QUESTION. The particle KA may be used, or the final syllable of the sentence may be raised from a lower to a higher tone. (Even if the intonation were not raised but left a falling intonation the sentence would still be a question because of the INTERROGATIVE WORD. But this falling intonation would give the question a stern, demanding tone one normally does not wish to convey. A person might use this tone of voice, for example, when demanding of a child: doko e ikimashita. 'Where have you been?')

2. QUESTIONS ASKING FOR INFORMATION are really only a problem of vocabulary. Note the meanings of the given interrogative words:

DARE: equivalent to the English 'who?'. In very polite conversation DONATA is used instead of DARE.

NANI: equivalent to the English 'what?'. NANI has two phonetic variants: /nani/ and /nan/. Their distribution is generally as follows:

/nan/ precedes DENTAL CONSONANTS /t/ /d/ and /n/.
/nani/ is used in nearly all other cases (a few exceptions will be seen later).

DOKO: equivalent to the English 'where?'.

DOCHIRA: has two usages and thus two meanings: (a) when inquiring about one of two---- one of two places, one of two things, or one of two people; thus it can substitute for DOKO, and mean 'which of two places?', or it can substitute for DORE, and mean 'which of two things?' or 'which of the two?', or, finally, it can substitute for DARE and then mean 'who of the two?'; (b) when making a somewhat vaguer and less precise inquiry about direction or another's choice; thus it can substitute for DOKO as merely a polite equivalent for DOKO, and will then mean simply 'where?', or it can substitute for DORE in certain cases involving a choice of more than just two things--- in these cases the number of things must be very few, and the idea of choice very strong. For example, when buying in a shop and several goods are in front of you, the clerk may ask you the following:

DOCHIRA o kaimasu ka?
'WHICH ONE will you buy?'

DORE: equivalent to the English 'which one?', when there are more than two choices. But it is used in situations in which the things about which one asks are actually present; it is for this reason that in answering one uses KORE, SORE, ARE--- as if pointing at those things with one's finger.

DONNA: asks for the particular KIND of thing, person, place. When, for example, asked the kind of cigarettes one smokes, one is expected to name some brand, such as "SHINSEI".

DONO: corresponds to DORE, but is a modifying word and is used together with a noun. Like DORE it asks about a concrete thing actually present to the speaker, and the corresponding answers often given are KONO...., SONO...., ANO....

ITSU: is equivalent to the English 'when?'

(In addition to DOCHIRA there is an abbreviated form DOTCHI, used in conversation, with the same meaning and functions explained after (a) of DOCHIRA. Thus DOTCHI will be used more strictly for choices between two things and only two.)

3. DARE, NANI, DOKO, DOCHIRA, DORE and ITSU are <u>nouns</u> in Japanese, and are used with any particles that other nouns are used with. The Frame shows <u>only a few</u> particles with each interrogative word, but this is for convenience' sake and not because no other possibilities exist. The student will learn the other possible combinations in the Practice Exercises.

4. WA is <u>never</u> used after an interrogative word; when the interrogative word is the subject, it will be signaled by GA. GA will also be used in the answer, with the word corresponding to the interrogative word. If a topic is expressed in addition to the interrogative word, it will naturally be signaled by WA. For example:

Kodomo WA DOKO ni imasu ka?
'Where are the children?'

5. Study the following chart of INTERROGATIVE WORDS and their CORRELATIVES.

DOKO 'where?'	KOKO 'here'	SOKO 'there' (near)	ASOKO 'there'(far)
DOCHIRA 'which side?'	KOCHIRA 'this side'	SOCHIRA 'that side'	ACHIRA 'that side'
DOTCHI 'which side?'	KOTCHI 'this side'	SOTCHI 'that side'	ATCHI 'that side'
DONNA 'what kind of?'	KONNA 'this kind of'	SONNA 'that kind of'	ANNA 'that kind of'
DORE 'which one?'	KORE 'this one'	SORE 'that one'	ARE 'that one'
DONO 'which?'	KONO 'this . . .'	SONO 'that . . .'	ANO 'that . . .'

DARE 'who?'	ORE* 'I'		KARE** 'he'
DONATA 'who?'	KONATA** 'hither'	SONATA** 'thither'	ANATA 'you'
DOITSU* 'what guy?'	KOITSU* 'this guy'	SOITSU* 'that guy'	AITSU* 'that guy'

* Words used at a lower conversation level
** Literary words; but KARE and KANOJO 'she' are becoming conversational.

B. PRACTICE

1. Make QUESTIONS ASKING FOR INFORMATION substituting for the capitalized words the words suggested.

1) Dare ga IMASU ka?

hanashimasu
oshiemasu
kakimashita
kimasen
ikimasen deshita
jidoosha o kaimashita
tegami o kakimashita
mado o akemashita
teeburu o koshiraemashita
doa o shimemashita

2) Dare ni AIMASU ka?

oshiemasu
kashimasu
agemashita
moraimashita
urimashita
hon o kashimashita
nihongo o oshiemasu
eigo o naraimashita
zasshi o karimashita
hanashi o kikimashita

3) Dare kara KIKIMASHITA ka?

karimashita
moraimashita
hanashi o kikimashita
kono pen o karimashita
hana o moraimashita
purezento o moraimashita
naraimashita

4) Dare to IKIMASU ka?

dekakemasu
hajimemashita
kaerimasu
orimashita
gakkoo e ikimashita
eiga o mimashita
sukeeto rinku e ikimashita
nihongo o naraimasu
biiru o nomimashita

5) Nani o KAIMASU ka?

koshiraemashita
hanashimashita
urimashita
oshiemasu
naraimasu
nomimasu
tabemasu
yomimashita
mimashita
misemasu

6) Nan de TABEMASU ka?

kakimasu
tsukurimasu
ikimashita
noborimashita
asobimasu
kaerimashita
yomimashita
nyuusu o mimashita
tatemashita
gohan o tabemasu

7) Doko made IKIMASU ka?

mimasu
yomimashita
kakimashita
hanashimashita
naraimashita
basu ni norimasu

8) Doko kara NORIMASHITA ka?

hajimemasu
kaerimasu
noborimasu
hairimashita
kimashita
yomimashita

9) Doko ni IKIMASU ka?

kaerimasu
ikimashita
demashita
iremashita
okimashita
kakimashita
matchi o okimashita
hana no e o kakimashita
hankachi o iremashita
hairimashita

10) Doko de ORIMASU ka?

norimasu
asobimasu
naraimashita
aimashita
hatarakimasu
densha ni norimasu
yasumimashita
Naohiko san ni aimashita
sono nyuusu o kikimashita
sono jidoosha o kaimashita

11) Dochira ni IKIMASU ka?

norimasu
okimasu
iremasu
agemasu
dekakemasu
kakimasu
dashimasu

12) Dochira o KAIMASU ka?

mimasu
agemasu
kuremasu
urimasu
kikimasu
tabemasu
nomimasu

13) Donna TABAKO o NOMIMASU ka?

hon kaimashita
hon yomimasu
shimbun yomimasu
eiga mimasu
rekoodo kikimashita
biiru nomimasu
mono tsukurimasu
uchi tatemasu

14) Donna KAISHA de HATARAKIMASU ka?

mise	kaimashita
gakkoo	naraimashita
kooba	hatarakimasu
hikooki	ikimasu
fune	kimashita
tokoro	yasumimashita
pen	kakimasu
mise	urimasu

15) SATOO SAN wa itsu KIMASHITA ka?

anata	yasumimasu
sore	kikimashita
sono tegami	dashimasu
sono hon	yomimashita
kono uchi	tatemashita
ano eiga	mimashita
Rigoretto	mimashita

2. Answer these questions using a CORRELATIVE of the interrogative word.

EXAMPLE: DOCHIRA e ikimasu ka? ACHIRA e ikimasu.

1) Dore o kaimasu ka?
2) Dore ni norimasu ka?
3) Dore o mimasu ka?
4) Dore de koshiraemasu ka?
5) Dore kara hajimemasu ka?
6) Dore kara oshiemasu ka?
7) Dono hon o kaimasu ka?
8) Dono mise ni hairimasu ka?
9) Dono resutoran de tabemasu ka?
10) Dono okashi o agemasu ka?
11) Dono hon o karimasu ka?
12) Dono eki de orimasu ka?
13) Dotchi e ikimasu ka?
14) Dotchi ni arimasu ka?
15) Dotchi kara kimashita ka?
16) Dotchi kara ikimasu ka?
17) Dotchi kara hajimemasu ka?
18) Dotchi o karimasu ka?
19) Dotchi o kaimasu ka?
20) Doko ni imasu ka?
21) Doko ni ikimasu ka?
22) Doko ni arimasu ka?
23) Doko o naraimasu ka?
24) Doko ni okimasu ka?
25) Doko de tabemasu ka?
26) Doko e ikimashita ka?

3. In this exercise make questions about the capitalized word or words. The interrogative word should retain the function of the word (s) thus replaced.

EXAMPLES: Kawa no mukoo ni GAKKOO ga arimasu.
Kawa no mukoo ni NANI ga arimasu ka?

Kiyomi san wa mainichi GAKKOO e ikimasu.
Kiyomi san wa mainichi DOKO e ikimasu ka?

Sometimes more than one interrogative word can be used, as:

Ototoi UMI e ikimashita.
Ototoi DOKO e ikimashita ka?
Ototoi DONNA TOKORO e ikimashita ka?

1) TOMOEDA SAN ga kimashita.
2) OJISAN no raitaa o karimashita.
3) ANE ni hon o agemashita.
4) SENSEI ni aimashita.
5) KURAIN SAN kara tegami o moraimashita.
6) TOMONO SAN to sampo ni ikimashita.
7) ASHITA dekakemasu.
8) KESA no shimbun de mimashita.
9) KAWASAKI no hito kara kikimashita.
10) NOOTO ni ooki na ji o kakimashita.
11) Ano hito kara NYUUSU o kikimashita.
12) Tsukue wa KI de koshiraemasu.
13) Bataa wa MIRUKU de koshiraemasu.
14) Ashita KARUIZAWA e ikimasu.
15) Kono hito wa INDO kara kimashita.
16) EIGO no hon o yomimasu.
17) EIGO NO HON o yomimasu.
18) Nihongo o ASAI SENSEI ni naraimashita.
19) KINOO Nikkoo e ikimashita.
20) Taroo wa hon o TSUKUE NO UE ni okimashita.
21) Kodomo wa GAKKOO NO GURANDO de asobimasu.
22) Gakkoo no GURANDO de sensei ni aimashita.
23) Otoosan wa SAPPORO BIIRU o nomimasu.
24) Kaneko san wa OKASHI NO KAISHA de hatarakimasu.
25) Tokidoki TAKAI YAMA ni noborimasu.
26) Haneda de FURANSU NO HIKOOKI ni norimashita.
27) Kono machi ni OOKI NA GAKKOO o tatemasu.
28) Takashi wa mainichi INU to asobimasu.
29) Sono uchi ni SEPAADO ga imasu.
30) GASU NO SUTOOBU o kaimashita.
31) Arai san no uchi wa SOTCHI ni arimasu.
32) Benjo wa MUKOO ni arimasu.
33) KAMAKURA kara KURIHAMA made densha ni norimasu.
34) Kinoo PEN to INKI o kaimashita.
35) Obasan wa EIGO to FURANSUGO o hanashimasu.
36) KINOO OJIISAN ni sono hanashi o kikimashita.
37) Ano yama no ue kara MACHI to UMI o mimashita.
38) Yokohama Eki wa ACHIRA ni arimasu.
39) TOOKYOO no depaato de TEREBI o kaimashita.
40) TOMODACHI ga ASHITA uchi ni kimasu.

4. Translate into Japanese:

1) Where have you been today?
2) Where are you going?
3) Who was here this morning?
4) Where did you buy that?
5) What did you buy in that shop?
6) When did you come to Japan?
7) Which one do you leave from?
8) Who gave you that book?
9) Where have you been in Japan?
10) Where is Zushi Station?

kara
mada
dono kotoba wo
dono tokoro

Sometimes more than one interrogative word can be used, as:

> Ototoi UMI e ikimashita.
> Ototoi DOKO e ikimashita ka?
> Ototoi DONNA TOKORO e ikimashita ka?

1) TOMOEDA SAN ga kimashita.
2) OJISAN no raitaa o karimashita.
3) ANE ni hon o agemashita.
4) SENSEI ni aimashita.
5) KURAIN SAN kara tegami o moraimashita.
6) TOMONO SAN to sampo ni ikimashita.
7) ASHITA dekakemasu.
8) KESA no shimbun de mimashita.
9) KAWASAKI no hito kara kikimashita.
10) NOOTO ni ooki na ji o kakimashita.
11) Ano hito kara NYUUSU o kikimashita.
12) Tsukue wa KI de koshiraemasu.
13) Bataa wa MIRUKU de koshiraemasu.
14) Ashita KARUIZAWA e ikimasu.
15) Kono hito wa INDO kara kimashita.
16) EIGO no hon o yomimasu.
17) EIGO NO HON o yomimasu.
18) Nihongo o ASAI SENSEI ni naraimashita.
19) KINOO Nikkoo e ikimashita.
20) Taroo wa hon o TSUKUE NO UE ni okimashita.
21) Kodomo wa GAKKOO NO GURANDO de asobimasu.
22) Gakkoo no GURANDO de sensei ni aimashita.
23) Otoosan wa SAPPORO BIIRU o nomimasu.
24) Kaneko san wa OKASHI NO KAISHA de hatarakimasu.
25) Tokidoki TAKAI YAMA ni noborimasu.
26) Haneda de FURANSU NO HIKOOKI ni norimashita.
27) Kono machi ni OOKI NA GAKKOO o tatemasu.
28) Takashi wa mainichi INU to asobimasu.
29) Sono uchi ni SEPAADO ga imasu.
30) GASU NO SUTOOBU o kaimashita.
31) Arai san no uchi wa SOTCHI ni arimasu.
32) Benjo wa MUKOO ni arimasu.
33) KAMAKURA kara KURIHAMA made densha ni norimasu.
34) Kinoo PEN to INKI o kaimashita.
35) Obasan wa EIGO to FURANSUGO o hanashimasu.
36) KINOO OJIISAN ni sono hanashi o kikimashita.
37) Ano yama no ue kara MACHI to UMI o mimashita.
38) Yokohama Eki wa ACHIRA ni arimasu.
39) TOOKYOO no depaato de TEREBI o kaimashita.
40) TOMODACHI ga ASHITA uchi ni kimasu.

4. Translate into Japanese:

1) Where have you been today?
2) Where are you going?
3) Who was here this morning?
4) Where did you buy that?
5) What did you buy in that shop?
6) When did you come to Japan?
7) Which one do you leave from?
8) Who gave you that book?
9) Where have you been in Japan?
10) Where is Zushi Station?

EQUATIONAL SENTENCES

6.1 When the ATTRIBUTE is a NOUN or a QUALITATIVE NOUN
6.2 When the ATTRIBUTE is an ADJECTIVE
6.3 When TOPIC and SUBJECT are Present
6.4 DESU as a Substitution Word

6.1 WHEN THE ATTRIBUTE IS A NOUN OR A QUALITATIVE NOUN

A. THEORY

1. KEY EXAMPLES

1. [ano + yama + wa / fujisan + des] fujisan + desta]
   Ano yama wa Fujisan desu/deshita.
   'That mountain over there is/was Mt. Fuji.'

2. [ano + maci + wa / sizuka + des] sizuka + desta]
   Ano machi wa shizuka desu/deshita.
   'That town is/was quiet.'

3. [ano + yama + wa / fujisan + de + wa + arimasen] de + wa + arimasen + desta]
   Ano yama wa Fujisan de wa arimasen/arimasen deshita.
   'That mountain is/was not Mt. Fuji.'

4. [ano + maci + wa / sizuka + de + wa + arimasen] de + wa + arimasen + desta]
   Ano machi wa shizuka de wa arimasen/ arimasen deshita.
   'That town is/was not quiet.'

5. [ano + yama + wa / fujisan + de + wa / nai + des]
   Ano yama wa Fujisan de wa nai desu.
   'That mountain over there is not Mt. Fuji.'

6. [ano+mači+wa/šizuka+de+wa/nai+des]
Ano machi wa shizuka de wa nai desu.
'That town is not quiet.'

2. STRUCTURE FRAME

Observe the differences in form between sentences that are affirmative and those that are negative.

		TOPIC		ATTRIBUTE		VERB
1	AFFIRMATIVE	ANO YAMA	WA	FUJISAN	DE	(arima)SU
		Iida san	wa	gakkoo no sensei		
		Itoo san	wa	yuumei na hito		
		Are	wa	omoshiroi eiga		
2		ANO MACHI	WA	SHIZUKA		(arima)SHITA
		Are	wa	kantan		
		Ano hito	wa	yuumei		
		Kono hon	wa	hitsuyoo		
3	NEGATIVE	ANO YAMA	WA	FUJISAN	DE(WA)	ARIMASEN
		Iida san	wa	gakkoo no sensei		
		Itoo san	wa	yuumei na hito		
		Are	wa	omoshiroi eiga		
4		ANO MACHI	WA	SHIZUKA	JA	ARIMASEN DESHITA
		Are	wa	kantan		
		Ano hito	wa	yuumei		
		Kono hon	wa	hitsuyoo		
5		ANO YAMA	WA	FUJISAN	DE(WA)	NAI DESU
		Iida san	wa	gakkoo no sensei		
		Itoo san	wa	yuumei na hito		
		Are	wa	omoshiroi eiga		
6		ANO MACHI	WA	SHIZUKA	JA	
		Are	wa	kantan		
		Ano hito	wa	yuumei		
		Kono hon	wa	hitsuyoo		
For the PAST form of NAI DESU cf. Section 6.2, the Frame.						

3. REMARKS

1. All the sentences in the Frame are given with topics, but when a topic can be understood already from the context or if it was previously mentioned it need not be indicated.

2. The ATTRIBUTE is always marked by the particle DE and ALWAYS goes immediately before the verb. When the verb is NEGATIVE the particle WA is optional after DE. In conversational Japanese DE + WA very often becomes JA.

Absolutely speaking, DE plus WA means something slightly different from DE without WA. With WA the negation is emphatic and often implies that even if a thing is NOT such and such, nevertheless it IS something else not mentioned directly but implied. In practice, though, this difference may not be observed at all times, except perhaps by very "correct" speakers.

3. The VERB is none other than the verb ARIMASU which the student already knows. Note, though, that the forms DE ARIMASU and DE ARIMASHITA are normally not used in conversation, but only in very formal speech. The following is a list of the usual conversational abbreviations; some of the forms given here, however, will not be explained until later lessons.

POLITE FORMS

Present:	DE ARIMASU →	DE (arima) SU →	DESU
Past:	DE ARIMASHITA →	DE (arima) SHITA →	DESHITA
Probable:	DE ARIMASHOO →	DE (arima) SHOO →	DESHOO

SIMPLE FORMS

Present:	DE ARU →	D(e) A(ru) →	DA
Past:	DE ATTA →	D(e) ATTA →	DATTA
Probable:	DE AROO →	D(e) AROO →	DAROO

4. In the NEGATIVE the verb is not contracted; the forms ARIMASEN or ARIMASEN DESHITA are used after the particle DE (with or without WA, contracted or not contracted into JA). But notice the alternative way of expressing the negative:

(a) Ano yama wa Fujisan de wa arimasen.
(b) Ano yama wa Fujisan de wa nai desu.

NAI is the simple Familiar form of ARIMASEN, and it also means 'is not'. NAI is an ADJECTIVE and to this adjective which means 'is not' the verb DESU is tautologically added. Sentences (a) and (b) mean the same thing:

(a) (b) 'That mountain is not Mt. Fuji.'

The PAST of NAI DESU is not NAI DESHITA, but NAKATTA DESU. (cf. Section 6.2, especially p. 140.)

B. PRACTICE

1. Substitute for the TOPIC the words suggested below. Use the verb either in the present or in the past, in the affirmative or in the negative.

AKADA SAN wa gakkoo no sensei desu.

1) Eguchi san 2) ano Doitsujin 3) ano kata no okusan
4) ani 5) Jeninguzu san 6) watashi no otooto
7) kyoo no okyakusan 8) chichi
9) ano Amerikajin no Kuupaa san 10) neesan no tomodachi no Asada san
11) ano hito no tomodachi
12) watashi 13) Asada san to Akada san

2. Substitute for the attribute. Use the verb as before.

Nakamura san wa SENSEI desu.

1) seito 2) kono machi no hito 3) yuumei na hito
4) Nihonjin 5) watashi no tomodachi
6) Kyashi san no sensei 7) shizuka na hito
8) omoshiroi hito 9) kono gakkoo no furui sensei
10) ooki na hito 11) kono kaisha no taipisuto
12) Ishida sensei no seito

3. Substitute for both the topic and the attribute. (N.B. If the teacher goes through this exercise while pointing at various objects, the student must note whether the statements are true or not, and use the verb in the affirmative or negative, present or past, as each case demands. For example, if the teacher says 'ARE, DOA', pointing at the window, the student will use the negative.)

NAKADA SAN wa SENSEI desu.

1) kore pen 2) kore chooku
3) kore mado no garasu 4) sore sakura no ki
5) are Fujisan 6) are watashi no empitsu
7) kore kantan 8) sore kirai
9) kore hitsuyoo 10) are benri
11) watashi Morimoto 12) ano kata Morimoto
13) chichi seerusuman 14) asoko nigiyaka
15) koko shizuka 16) kore kyoo no shimbun
17) sono machi shizuka 18) Kyooto to Nara furui machi

19) ano hito no kuni umi no mukoo no Firipin
20) ano hito no piano Doitsu no furui piano
21) konkuri no tatemono joobu
22) Kyashi san to Beekaa san Amerikajin no atarashii eigo no sensei

23) watashi no namae	Inamura Yoshio
24) kinoo	omoshiroi hi
25) sono yama no mukoo	ookii umi

4. Make sentences using the words provided below, with the verb in either the affirmative or the negative as needed to make a true statement.

1) Kitahara san	Nihonjin
2) Weebaa san	Doitsujin
3) Watashi	Supeinjin
4) Kasutoro	Kyuuba no hito
5) Furushichofu	Airurandojin
6) Naseru	Indojin
7) Neeru	Indojin*
8) kore	empitsu *
9) kono hon	orandago no hon
10) kono hon	yasashii hon
11) roshiago	muzukashii kotoba
12) eigo	anata no kuni no kotoba
13) Porutogaru	ooki na kuni
14) Fujisan	takai yama
15) Fujisan	kirei na yama

* The teacher can use any number of well-known names in true and false combinations; he can do the same with objects in the room.

5. Translate into Japanese:

1) My name is not Koosaka.
2) Miss Oozeki is a guide on a sight-seeing bus.
3) Rigoletto is an Italian opera.
4) That was the siren of the factory in town.
5) That thing isn't cheese.
6) Prof. Akada was the principal of our school.
7) Yokosuka, Yokohama, etc., are noisy places.
8) The deck of the ship was quiet.
9) That building used to be a recital hall.
10) This structure used to be a shrine.
11) Satoru, this is my younger brother Noboru.
12) These are my older sister's jazz records.
13) A plastic spoon is not strong.
14) My aunt was a typist in a newspaper office.
15) Those men are Eskimos.

6.2 WHEN THE ATTRIBUTE IS AN ADJECTIVE

A. THEORY

1. KEY EXAMPLES

1. [šken + wa / yasaši i + des]
Shiken wa yasashii desu.
'The examination is easy.'

2. [šken + wa / yasašku + arimaseŋ] yasašku + wa + arimaseŋ]
Shiken wa yasashiku (wa) arimasen.
'The examination is not easy.'

3. [šken + wa / yasašku + nai + des] yasašku + wa / nai + des]
Shiken wa yasashiku (wa) nai desu.
'The examination is not easy.'

4. [šken + wa / yasaškatta + des + ne]
Shiken wa yasashikatta desu ne .
'The examination was easy.'

5. [šken + wa / yasašku + arimaseŋ + dešta] yasašku + wa / arimaseŋ + dešta]
Shiken wa yasashiku (wa) arimasen deshita.
'The examination was not easy.'

6. [šken + wa / yasašku + nakatta + des + yo] yasašku + wa / nakatta + des + yo]
Shiken wa yasashiku (wa) nakatta desu yo.
'The examination was not easy.'

NOTE ON PRONUNCIATION: Observe the influence that the particle WA has on the accent curve: it changes the accent. Since WA is a stress particle, the change of accent tends to reinforce that function.

2. STRUCTURE FRAME

Observe the inflections of the adjective for the NEGATIVE and the PAST forms.

			TOPIC		ATTRIBUTE			VERB		
1	PRESENT	AFFIRM.	SHIKEN	WA	YASASHI-	I		DESU		
			Kyoo	wa	samu-	i		desu		
			Kono densha	wa	haya-	i		desu		
			Ano eiga	wa	omoshiro-	i		desu		
2		NEGATIVE	SHIKEN	WA	YASASHI-	KU	(WA)	ARIMASEN		
			Kyoo	wa	samu-	ku	(wa)	arimasen		
			Kono densha	wa	haya-	ku	(wa)	arimasen		
			Ano eiga	wa	omoshiro-	ku	(wa)	arimasen		
3			SHIKEN	WA	YASASHI-	KU	(WA)	NA-I	DESU	
			Kyoo	wa	samu-	ku	(wa)	na-i	desu	
			Kono densha	wa	haya-	ku	(wa)	na-i	desu	
			Ano eiga	wa	omoshiro-	ku	(wa)	na-i	desu	
4	PAST	AFFIRM.	SHIKEN	WA	YASASHI-	KATTA		DESU		NE
			Kyoo	wa	samu-	katta		desu		ne
			Kono densha	wa	haya-	katta		desu		ne
			Ano eiga	wa	omoshiro-	katta		desu		ne
5		NEGATIVE	SHIKEN	WA	YASASHI-	KU	(WA)			
			Kyoo	wa	samu-	ku	(wa)	ARIMASEN DESHITA		
			Kono densha	wa	haya-	ku	(wa)			
			Ano eiga	wa	omoshiro-	ku	(wa)			
6			SHIKEN	WA	YASASHI-	KU	(WA)	NA-KATTA	DESU	YO
			Kyoo	wa	samu-	ku	(wa)	na-katta	desu	yo
			Kono densha	wa	haya-	ku	(wa)	na-katta	desu	yo
			Ano eiga	wa	omoshiro-	ku	(wa)	na-katta	desu	yo

3. REMARKS

1. The Japanese adjective is inflected, with the final -I being replaced by various other suffixes. Study the following chart:

BASE	PRESENT	ADVERB	PAST
Omoshiro	Omoshiro-I	Omoshiro-KU	Omoshiro-KATTA
Yasashi	Yasashi-I	Yasashi-KU	Yasashi-KATTA
Samu	Samu-I	Samu-KU	Samu-KATTA
Haya	Haya-I	Haya-KU	Haya-KATTA

2. The forms given in the Frame are POLITE forms, the equivalent FAMILIAR forms are:

PRESENT:	Affirmative:	YASASHI- I	'It's easy.'
	Negative:	YASASHI- KU NAI	'It's not easy.'
PAST:	Affirmative:	YASASHI- KATTA	'It was easy.'
	Negative:	YASASHI- KU NAKATTA	'It wasn't easy.'

Notice that the verb ARIMASU, 'be', may be omitted when the attribute is an adjective. The reason is that the adjective itself has the meaning of 'BE SUCH AND SUCH'. When DE ARIMASU or DE ARIMASEN is added to the adjective, there is no change in meaning but a change in the style of speech. This will be understood better in the next lesson when the auxiliary -MASU is seen: -MASU added to the verbs and DESU added to the adjectives have the same function of merely changing the style of speech.

3. For the PAST AFFIRMATIVE normally the adjective itself is inflected and not the verb. Such forms as the following are INFREQUENT:

YASASHII DESHITA	(say instead: YASASHIKATTA DESU)
SAMUI DESHITA	(say instead: SAMUKATTA DESU)
HAYAI DESHITA	(say instead: HAYAKATTA DESU)

Though the student will occasionally hear forms like YASASHII DESHITA, especially from children, this usage is not to be imitated. The addition of DESU and its inflections to the ADJECTIVE is quite a recent development in the language, and such forms have not yet been entirely incorporated into it.

You can say:	SENSEI DESU KANTAN DESU	and you can say:	SAMUI DESU HAYAI DESU
You can say:	SENSEI DESHITA KANTAN DESHITA	but it is better	not to say: SAMUI DESHITA HAYAI DESHITA

4. Many Japanese prefer to add some particle like NE 'isn't that so?' or YO 'indeed' after -TA DESU.

5. The particle WA in the NEGATIVE is optional. Its presence stresses the negation or else implies something not directly mentioned.

6. The adjective NA-I is inflected like any other adjective although, as was mentioned before, it is the Familiar form of the verb ARIMASEN.

7. The adjective II, 'good', is never inflected, and the adjective YOI, with exactly the same meaning as II, is inflected instead. For example, the past of II is YOKATTA, and its adverbial form is YOKU; IKATTA and IKU are rare forms, used sometimes by children.

8. The student might note that there are two adjectives YASASHII, the one meaning 'easy' and the other meaning 'gentle'; that HAYAI means

either 'early' or 'fast', and OSOI means either 'late' or 'slow'; that TAKAI, MUZUKASHII, OMOSHIROI, II, and others have a large range of meanings.

B. PRACTICE

1. Inflect the adjectives given below into their ADVERBIAL FORM and into their PAST FORM.

ookii	chiisai	tsuyoi	yowai
hiroi	semai	akai	yasui
tooi	chikai	takai	hikui
samui	atsui	omoshiroi	tsumaranai
hayai	osoi	atarashii	furui
ii	warui	utsukushii	tsumetai
shiroi	kuroi	muzukashii	yasashii

Deduce the PRESENT FORM of the following adjective forms:

ookiku	tsumaranaku	nakatta	tookatta
yoku	warukatta	yokatta	utsukushikatta
atsukatta	chikakatta	kuroku	yasuku
takaku	atsuku	chiisakatta	hikuku
hayakatta	omoshiroku	muzukashiku	omoshirokatta
ookikatta	atarashikatta	tsuyoku	yasashikatta

2. Using the words suggested make complete sentences with the adjective in the PRESENT AFFIRMATIVE.

EXAMPLE: Shiken yasashii
Shiken wa yasashii desu.

1) Amerika	ookii	2) kono puroguramu	ii
3) Yooroppa	hiroi	4) kono tatemono	furui
5) poorandogo	muzukashii	6) Itaria no eiga	tsumaranai
7) Nihon	semai	8) uchi no inu	tsuyoi
9) kono chooku	shiroi	10) otoosan no hanashi	omoshiroi
11) Shiberiya	samui	12) Afurika	atsui
13) kono kotoba	warui	14) onna no hito no koe	chiisai

3. Now make sentences with the adjective in the PRESENT NEGATIVE.

1) Yooroppa	semai	2) kono mado to doa	ookii
3) Afurika	samui	4) ano hito no kotoba	yoi
5) Oosutorariya	chikai	6) asoko no ki no hashi	atarashii
7) ratengo	yasashii	8) Tookyootawaa	furui
9) ookii raion	yowai	10) uchi no mae no michi	hiroi
11) Eberesutosan	hikui	12) ano uuru no oobaa	yasui
13) Okinawa	hiroi	14) nihongo to shinago	yasashii

4. Make sentences with the verb in the PRESENT AFFIRMATIVE or NEGATIVE, making true statements.

EXAMPLES: SHIBERIYA samui
Shiberiya wa samui.

Indo samui
Indo wa samuku arimasen.
Indo wa samuku nai desu.

1) Ajia	hiroi	2) kono kokuban	kuroi
3) jettoki	osoi	4) sakura no hana	akai
5) Fujisan	hikui	6) anata no waishatsu	shiroi
7) sora	aoi	8) nairon no shatsu	yowai
9) kono chooku	kuroi	10) Aruzenchin	chikai
11) Hawai	atsui	12) Kamakura no Daibutsu	chiisai
13) uuru no oobaa	takai	14) Nihon no kimono	utsukushii

15) Kyooto to Nara no tera furui

5. Now make sentences with the verb ALWAYS in the NEGATIVE. In every sentence use WA after the attribute.

EXAMPLES: Ano machi ookii
Ano machi wa ookiku wa arimasen.

Ano machi kirei
Ano machi wa kirei ja arimasen.

1) kono koohii	atsui	2) kono koohii	kirai
3) kono tegami	nagai	4) kono tegami	taisetsu
5) kore	utsukushii	6) kore	kirei
7) ano hito	kirei	8) kono heya	semai
9) ki no tatemono	joobu	10) konkuri no tatemono	yowai
11) biiru	takai	12) biiru	suki
13) ano hito	omoshiroi	14) ano hito	yuumei
15) byoonin	joobu	16) kono kotoba	benri
17) kono kotoba	kantan	18) kono kotoba	warui
19) sono suto	ii	20) sono suto	hitsuyoo

6. In this next exercise we introduce the student to the particles NE and YO. NE is used at the end of sentences and phrases to convey some feeling on the part of the speaker. Often, too, it is used to evoke assent, like the English 'isn't it?'. For example:

Sore wa yokatta desu ne.
'That was good, wasn't it?'

YO is an emphasizing particle, also used at the end of a sentence or phrase. It emphasizes the whole of the preceding sentence or phrase or a part only. Taking the same example as before:

Sore wa yokatta desu yo.
'That was good, really.'

Now, for this exercise make sentences in the PAST AFFIRMATIVE, and at the end of every sentence use either NE or YO as you wish.

EXAMPLE: Shiken yasashii
Shiken wa yasashikatta desu ne.

1) sore	yoi
2) anata	osoi
3) ano eiga	omoshiroi
4) kinoo	atsui
5) kono mannenhitsu	yasui
6) kinoo no sampo	yoi
7) ano risaitaru	tsumaranai
8) kinoo no tesuto	muzukashii
9) kono jinja	chikai
10) kanariya no koe	utsukushii
11) Sueeden	samui
12) anata no uchi no obaasan	yasashii
13) kono kutsu	yasui
14) kinoo no pikunikku	omoshiroi
15) watashi	warui

7. Now use the verb in the PAST NEGATIVE, adding NE or YO at the end of every sentence.

1) sono e	utsukushii
2) sono machi	tooi
3) kono jidoosha	warui
4) ano tegami	yoi
5) ano renshuu	omoshiroi
6) kono omocha	takai
7) kesa no tesuto	muzukashii
8) kono machi no densha	hayai
9) kono nairon no shatsu	yasui
10) sono hito no seetaa	akai
11) sono gakkoo no chiimu	tsuyoi
12) kinoo no yoru	samui
13) ano Furansu no dorama	omoshiroi
14) sensei no hanashi	yasashii
15) kono kutsu	yasui

8. Add verbs to the following sentences, putting the verbs into the tenses indicated after each sentence. Note whether the attribute is an adjective or some other kind of word.

1) Kurain san no kuni wa semai. (NEG. PRES.)
2) Shiberiya wa samui. (AFF. PRES.)
3) Kono hana wa kirei. (AFF. PRES.)
4) Otoosan no hanashi wa omoshiroi. (AFF. PAST)
5) Ano hito wa osoi. (NEG. PRES.)
6) Sono tera wa yuumei. (NEG. PAST)
7) Kono iyahoon wa ii. (NEG. PRES.)
8) Sore wa suki. (NEG. PRES.)
9) Kesa no kurasukai wa tsumaranai. (AFF. PAST)
10) Kono gakkoo no gurando wa hiroi. (AFF. PRES.)
11) Ano Furansu no eiga wa omoshiroi. (AFF. PAST)
12) Demmaaku wa kirei. (AFF. PAST)
13) Gakkoo no ura wa hiroi. (NEG. PRES.)
14) Uchi no inu wa tsuyoi. (NEG. PAST)
15) Konna tokei wa yuumei. (NEG. PRES.)
16) Kore wa hitsuyoo. (NEG. PAST)
17) Watashi ga warui. (AFF. PAST)
18) Sakura no hana wa suki. (AFF. PRES.)
19) Kyoo no puroguramu wa omoshiroi. (NEG. PRES.)
20) Kyooto kara Nara wa tooi. (NEG. PRES.)

9. Translate into Japanese:

1) The golf game yesterday was pleasant, wasn't it?
2) Baseball, football, and basketball are not interesting.
3) Mr. Suzuki is a jolly person, isn't he?
4) Speech contests and piano recitals aren't enjoyable.
5) Their drive this morning was not (very) long.
6) His tie, shirt, sweater, & shoes were red; honest!
7) This brand of cigarettes is mild, really.
8) A gas stove is inexpensive, don't you agree?
9) Sueko is a tenderhearted person.
10) The sight-seeing bus was not blue.
11) There was no demonstration yesterday, was there?
12) The sight-seeing yesterday was not expensive.
13) Air mail is fast, isn't it?
14) Those plastic cards were green.
15) The school soccer team is (quite) weak, don't you think?

6.3 WHEN TOPIC AND SUBJECT ARE PRESENT

A. THEORY

1. KEY EXAMPLES

1. [anata+wa/nihoŋŋo+ŋa/ǰoozu+des̥+ne]
   Anata wa nihongo ga joozu desu ne.
   'You are really good in Japanese.'

2. [amerikaǰiŋ+wa/sei+ŋa/takai+des̥]
   Amerikajin wa sei ga takai desu.
   'Americans are tall.'

3. [kodomo+wa/čokoreeto+ŋa/s̥ki+des̥]
   Kodomo wa chokoreeto ga suki desu.
   'Children are fond of chocolate candy.'

2. STRUCTURE FRAME

	TOPIC		SUBJECT		ATTRIB. +VERB		
1	ANATA	WA	NIHONGO	GA	JOOZU	DESU	ne
	Kamakura	wa	Daibutsu	ga	yuumei	desu	
	Watashi	wa	kanji	ga	heta	desu	
	Tookyoo	wa	Ginza	ga	nigiyaka	desu	
2	AMERIKAJIN	WA	SEI	GA	TAKAI	DESU	
	Ano kata	wa	atama	ga	ii	desu	
	Ojiisan	wa	hanashi	ga	omoshiroi	desu	
	Umi	wa	iro	ga	aoi	desu	
3	KODOMO	WA	CHOKOREETO	GA	SUKI	DESU	
	Watashi	wa	tomodachi	ga	hoshii	desu	
	Ano kata	wa	sakana	ga	kirai	desu	
	Hito	wa	okane	ga	hitsuyoo	desu	

3. REMARKS

1. The grammatical structure now being presented does not exist in English. To understand it, first prescind completely from the topic and concentrate on the rest of the sentence. There you have a SUBJECT, signaled with GA, an ATTRIBUTE, and the VERB. Since GA's function is to join a word closely with the verb that follows, it signals THAT TO WHICH THE VERB REFERS. Therefore, the real STATEMENTS made are:

Nihongo ga joozu desu.	'(His) Japanese is excellent.'
Daibutsu ga yuumei desu.	'The Daibutsu is famous.'
Kanji ga heta desu.	'(My) kanji are no good.'
Ginza ga nigiyaka desu.	'The Ginza is a bustling place.'

Now if to these statements a topic is added to indicate THAT ABOUT WHICH THE STATEMENT IS BEING MADE, the full sentences become:

Anata wa nihongo ga joozu desu.
'I am talking about you: your Japanese is expert.'
Kamakura wa Daibutsu ga yuumei desu.
'I am talking about Kamakura: its Daibutsu is famous.'
Watashi wa kanji ga heta desu.
'I speak of myself: the kanji are poor.'

The student ought to practice saying these sentences to himself, thinking IN THE JAPANESE THOUGHT-PATTERN. At first he may pause after the topic, but then he should be able to say a sentence without any pause, yet retaining a feeling for the topic as that about which he will state something, and for the subject and verb as the statement itself.

2. Since English does not possess the concept of a topic in the Japanese sense, in seeking the equivalent in English of any given sentence a number of changes in structure will take place. What is a topic in Japanese will normally become a subject in English, while the Japanese subject will have a variety of functions in the English sentence. Note these translations:

Anata wa NIHONGO GA joozu desu ne.
'You are very adept IN JAPANESE, indeed.'

Kamakura wa DAIBUTSU GA yuumei desu.
'Kamakura is famous FOR ITS DAIBUTSU.'

So while the Japanese structure remains constant over a great range of situations, the structure of the equivalent English will vary greatly. Consider these examples:

Tookyoo wa Ginza ga nigiyaka desu.
'Tokyo's GINZA is a bustling place.'

Amerikajin wa sei ga takai desu.
'Americans are TALL (are HIGH IN STATURE).'

Ojiisan wa hanashi ga omoshiroi desu.
'The old man TELLS INTERESTING STORIES.'

Ano kata wa atama ga ii desu.
'He's got a GOOD HEAD.'

3. The Sentences in the final section of the Frame are the same as those in the other two sections, but they have been separated because they may cause special difficulty. All of them are normally expressed in English by a TRANSITIVE VERB, with the Japanese SUBJECT becoming the OBJECT of that verb. The sentences with their normal equivalents:

Kodomo wa chokoreeto ga suki desu.
'Children like chocolate candy.'

Watashi wa tomodachi ga hoshii desu.
'I want a friend.'

Ano kata wa sakana ga kirai desu.
'He hates fish.'

Ano hito wa okane ga hitsuyoo desu.
'That person needs money.'

The key to the difference in the two languages will be found in the meaning, in Japanese, of those words in the attribute position. SUKI is 'likable'; HOSHII is 'desirable'; KIRAI is 'repugnant'; and HITSUYOO is 'necessary'. Thus, whereas an English speaker normally will use a verb and say someone likes, or dislikes, or wants, or needs, a Japanese speaker will prefer to make the same situation impersonal, and say that it (or 'he', if a person) is likable, is disagreeable, etc.

I NEED a new car.	Atarashii jidoosha ga HITSUYOO DESU.
I would LIKE TO HAVE some tea.	Ocha ga HOSHII DESU.
I LIKE him.	Ano hito ga SUKI DESU.
I LIKE him VERY MUCH.	Ano hito ga DAISUKI DESU.
I DISLIKE this place.	Koko wa KIRAI DESU.
I DISLIKE this place VERY MUCH.	Koko wa DAIKIRAI DESU.

(A note of warning: The verbs 'to like' and 'to want' are not to be used in extending invitations. One may say in English: 'Would you like some tea?' by way of an invitation. But one would not ask in Japanese:

Ocha ga SUKI desu ka?

First of all, this expression means simply 'Do you like tea?'---- NOT, 'Would you like some tea?'; so it is not an invitation but a question asking for information. But aside from that, when one uses SUKI or HOSHII in a question one is asking about the FEELINGS, the LIKES AND DISLIKES of the other person, and if one does not know the other person well this can be a breach of etiquette even in questions for information, let alone in invitations. So instead of SUKI DESU KA or HOSHII DESU KA one should use IKAGA DESU KA or DOO DESU KA or a negative question, thus:

Ocha wa IKAGA DESU KA/DOO DESU KA?
'How about some tea?'

Ocha o NOMIMASEN KA?
'Won't you drink some tea?'

This point will be treated more fully in Lesson 9.)

B. PRACTICE

1. Substitute for the SUBJECT and ATTRIBUTE.

Ano kata wa NIHONGO ga JOOZU desu.

eigo	heta
me	kirei
kotoba	kantan
otoosan	yuumei
kokoro	shinsetsu
sei	takai
te	chiisai
iro	shiroi
me	ookii
hana	takai
hanashi	omoshiroi
sei	chiisai
me	aoi
te	ookii

2. Find an appropriate TOPIC for the following statements.

EXAMPLE: Sei ga chiisai desu.
CHOOSENJIN wa sei ga chiisai desu.

sei ga takai desu
te ga ookii desu
te ga chiisai desu
hana ga takai desu
pimpon ga tsuyoi desu
atama ga ii desu
keshiki ga ii desu
me ga warui desu

iro ga aoi desu
sumoo ga joozu desu
gorufu ga heta desu
shigoto ga joozu desu
mado ga chiisai desu
shigoto ga isogashii desu
koko ga muzukashii desu
kokoro ga utsukushii desu

3. Now find an appropriate SUBJECT.

EXAMPLE: Kono uchi wa ... hiroi desu.
Kono uchi wa NIWA GA hiroi desu.

Amerikajin wa ... takai desu.
Kenedii san wa ... joozu desu.
Kamakura wa ... yuumei desu.
Kodomo wa ... chiisai desu.

Kono gakkoo wa ... hiroi desu.
Kimiko san wa ... heta desu.
Sobietto wa ... tsuyoi desu.
Nagata san wa ... heta desu.

Sora wa . . . aoi desu.
Ano machi wa . . . warui desu.
Chichi wa . . . joozu desu.
Ano kata wa . . . warui desu.
Ano kata wa . . . kirei desu.
Ojiisan wa . . . omoshiroi desu.
Kyoo wa . . . ii desu. (TENKI 'weather')
Kinue san wa . . . hiroi desu.

4. The two sentences:

(a) Oranda wa chuurippu ga yuumei desu.
(b) Oranda no chuurippu wa yuumei desu.

are in English:

(a) 'Holland is famous for its tulips.'
(b) 'The tulips of Holland are famous.'

and so in both languages (a) is not exactly the same as (b), even though the difference between the two sentences is not considerable. In doing the exercise below, therefore, the student should not think sentences of the type (a) are the same as those of type (b). The drill, however, will consist in changing the given sentences into sentences of type (a), in other words, into sentences of the type exemplified in the Frame.

EXAMPLE: Nikkoo no keshiki wa yuumei desu.
Nikkoo wa keshiki ga yuumei desu.

1) Umi no mizu wa aoi desu.
2) Kyoo no otenki wa ii desu.
3) Ano machi no michi wa warui desu.
4) Gaijin no hana wa takai desu.
5) Kyooto no Kinkakuji wa yuumei desu.
6) Kono kami no iro wa shiroi desu.
7) Kono gakkoo no gurando wa hiroi desu.
8) Ano kata no hana wa yuumei desu.
9) Saru no te wa chiisai desu.
10) Kono hon no ji wa chiisai desu.
11) Kyoo no tenki wa warui desu.
12) Honkon no machi wa nigiyaka desu.
13) Kyoo no benkyoo wa isogashii desu.
14) Kono tatemono no naka wa kirei desu.
15) Nihon no keshiki wa ii desu.

5. Using the words given make sentences of the type shown in the Frame.

ano kata	benkyoo	kirai
oneesan	sumoo	suki
watashi	tomodachi	hoshii
otoosan	okane	hitsuyoo
kodomo	kyandee	suki
Ishida san	sake	suki
Buraun san	sakana	kirai
imooto	hanashi	suki

watashi	Asahi Shimbun	hoshii
oniisan	sampo	kirai
watashi	mizu	hoshii
otooto	shigoto	kirai

6. Translate into Japanese, paying attention to the different form these sentences take in Japanese.

1) I like Japan.
2) I hate cheese.
3) He likes beer.
4) He likes beer very much.
5) I need a good teacher.
6) What do you need?
7) Do you need money?
8) I dislike that fellow.
9) Children like ice cream.
10) I want a new car.
11) I would like to have that.
12) Tokuo likes dogs.

N.B.: SUKI means that one 'likes', something; HOSHII means that one 'likes to have', or 'would like to have', something ------ therefore, not only LIKING but also wanting to HAVE OR POSSESS.

6.4 DESU AS A SUBSTITUTION WORD

The concept of a SUBSTITUTION WORD is familiar to any language; it is a word used in place of another one, usually when the latter can easily be understood by the listener. In English, words as common as 'he' or 'it' are SUBSTITUTION WORDS: 'he' can stand in place of a name, and 'it' in place of a thing. One may say:

Mr. John Smith came. Japanese is easy.
HE came. IT is easy.

The Japanese connective DESU can be used as a SUBSTITUTION WORD also, substituting for practically any VERB. In the present section we will take up this function of DESU and the various aspects of form it involves.

A: SUBSTITUTIONS IN GENERAL

A. THEORY

1. KEY EXAMPLES

1. [doko+ni+arimas+ka] [mukoo+des]
Doko ni arimasu ka? Mukoo desu.
'Where is it?' 'Over there.'

2. [doko+ni+imas+ka] [gakkoo+des]
Doko ni imasu ka? Gakkoo desu.
'Where is he?' 'In school.'

3. [doko+e+ikimas+ka] [tookʸoo+des]
Doko e ikimasu ka? Tookyoo desu.
'Where are you going?' 'Tokyo.'

4. [dare+ŋa+kimasta+ka] [oniisan+des]
Dare ga kimashita ka? Oniisan desu.
'Who came?' 'My older brother.'

5. [doko+kara+kimasta+ka] [amerika+kara+des]
Doko kara kimashita ka? Amerika kara desu.
'Where have you come from?' 'From America.'

2. STRUCTURE FRAME

Observe the particles which normally can precede the connective DESU when it functions as a substitution word.

SITUATION			use either form			
Doko ni arimasu	ka	Mukoo	NI	ARIMASU		DESU
Doko ni imasu	ka	Gakkoo	NI	IMASU		DESU
Nani o kaimasu	ka	Zasshi	O	KAIMASU		DESU
Doko e ikimasu	ka	Tookyoo	E	IKIMASU		DESU
Dare ga kimashita	ka	Oniisan	GA	KIMASHITA		DESU
Nan de ikimasu	ka	Basu	DE	IKIMASU	(DE)	DESU
Nani ni iremasu	ka	Kaban	NI	IREMASU	(NI)	DESU
Doko kara kimashita	ka	Amerika	KARA	KIMASHITA	KARA	DESU
Dare to ikimasu	ka	Otoosan	TO	IKIMASU	TO	DESU
Doko made ikimasu	ka	Koobe	MADE	IKIMASU	MADE	DESU

3. REMARKS

1. Since DESU can serve as a substitute for practically any verb, it must be clear from context which verb is being substituted for in each particular case, in order to avoid obscurities and ambiguities. For the sake of clarity we present a situation for every sentence in the form of a question; when answering a question directly, the verb is sufficiently clear and DESU may readily substitute for it.

2. Answers to questions are not the only situations where DESU may be employed as a substitute. Consider the following:

(a) When seeing a friend going towards the train station with a suitcase you can ask him: DOKO DESU KA. The circumstances make it sufficiently clear that the verb IKIMASU is understood.

(b) When a friend receives a parcel you may ask him: DARE KARA DESU KA, or DOKO KARA DESU KA. The verb MORAIMASHITA is clearly understood.

3. In many other cases a situation is not needed at all because from the whole sentence one can deduce easily the verb which is being replaced. This is nearly always true when the verbs being replaced are ARIMASU and IMASU. The following are always permissible:

Eki wa doko desu ka? 'Where is the station?'
Tokuo wa mada gakkoo desu. 'Tokuo is still in school.'
Okaasan wa uchi desu. 'Mother is at home.'
Gakkoo wa umi no soba desu. 'Our school is by the seaside.'
Sono basu wa Shibuya made desu. 'That bus goes to Shibuya.'
Sono eiga wa raishuu made desu. 'That movie runs till next week.'
Gakkoo wa ashita kara desu. 'School starts from tomorrow.'

4. The particles KARA, MADE, and TO are normally kept before DESU. The particles WA, GA, O, and E are normally omitted before DESU. DE is an optional choice, but should be mentioned when clarity demands it. NI is omitted with verbs of motion like IKIMASU, DEMASU, DEKAKEMASU, etc.; with other verbs it is optional but should be used when clarity demands its use.
All of these are only norms, however, and in special circumstances and for special reasons ANY particle may precede DESU.

FOR FUTURE REFERENCE

S I T U A T I O N			
A: - Hon wa doko ni arimasu ka B: - Tsukue no ue ni arimasu	A: - DOKO	NI	DESU KA
A: - Nani o moraimashita ka B: - Ii mono o moraimashita	A: - NANI	O	DESU KA
A: - Dare ga kimashita ka B: - Haha no tomodachi ga kimashita	A: - DARE	GA	DESU KA

In the above situations Speaker A has not understood very well the answer of Speaker B, and to hear the answer again he repeats the question briefly. The use of the particle before DESU avoids any misunderstandings, and shows that this second question is not a new question but a repetition of the first. Thus the first of the sequences above goes:

A: - 'Where is the book?'; B: - 'It's on top of the desk';
A: - 'It's where?'.

Sentences like the following will also be heard:

A: Dare ga konna koto o shimashita ka?
'Who did such a thing as this?'

B: Watashi GA desu.
'_I_ am the one.'

Instead of answering merely with WATASHI DESU, to be clear and emphatic B uses GA before the DESU.

B. PRACTICE

1. For the purposes of this drill answer the following questions using DESU as a substitute for the verb.

EXAMPLE: Nani o tsukurimasu ka?(TEEBURU)
Teeburu DESU.

1) Nani o kikimasu ka? (NYUUSU)
2) Nani o kaimashita ka? (WAISHATSU)
3) Nani o yomimashita ka? (EIGO NO HON)
4) Nani o nomimashita ka? (SAKE)
5) Nani ga arimasu ka? (HANA)
6) Dare ga imashita ka? (HAYASHI SAN)
7) Dare ga kimashita ka? (HASEGAWA SAN)
8) Itsu kaerimasu ka? (RAISHUU)
9) Itsu dekakemasu ka? (KYOO)
10) Doko e ikimashita ka? (ODAWARA)
11) Doko de orimasu ka? (YOKOHAMA)
12) Itsu kimashita ka? (KINOO)
13) Dare o oshiemasu ka? (NAKAMURA SAN)
14) Itsu made imasu ka? (RAINEN)
15) Doko kara norimashita ka? (TOOKYOO)
16) Dare ni aimashita ka? (TOMODACHI)
17) Dare to ikimasu ka? (OJIISAN)
18) Nan de koshiraemasu ka? (SERUROIDO)
19) Itsu kara imasu ka? (KYONEN)
20) Dare to hanashimashita ka? (SEERUSUMAN)

2. In the following substitute DESU for the verb, paying careful attention to the particles that may stay and to those that normally are omitted. Such sentences as these may be used in conversation quite readily, as it will be clear what DESU stands for.

EXAMPLES: Uchi wa umi no soba ni arimasu.
Uchi wa umi no soba DESU.

Yasumi wa ashita kara hajimarimasu.
Yasumi wa ashita KARA DESU.

1) Saburoo wa gakkoo ni imasu.
2) Otoosan wa kaisha ni imasu.
3) Okaasan wa uchi ni imasu.
4) Karendaa wa tsukue no ue ni arimasu.
5) Zasshi wa kaban no naka ni arimasu.
6) Yuubinkyoku wa eki no mae ni arimasu.
7) Anata wa jitensha de ikimasu ka?
8) Ashita wa Hiroshima e ikimasu ka?
9) Gogo wa sampo ni dekakemasu ka?
10) Hoteru wa umi no soba ni arimasu.
11) Kono densha wa Shibuya made ikimasu.
12) Kono tegami wa Nepaaru kara kimashita.
13) Kyoo wa gakkoo e ikimasu.
14) Kono basu wa Meguro Eki made ikimasu.
15) Imooto wa eiga ni ikimashita.(mada kaerimasen)
16) Gakkoo wa kyoo kara hajimarimasu.
17) Tomodachi wa sampo ni ikimashita. (mada kaerimasen)
18) Sono eiga wa asatte made arimasu.
19) Oneesan wa kaimono ni ikimashita.(mada kaerimasen)
20) Sumoo wa ashita kara hajimarimasu.

3. Do as in the previous exercises, but now, since the sentences are alternative questions, DESU has to substitute for two verbs. Pay attention to the particles. (In most of these cases the context in which the sentences are spoken will make the meaning of DESU clear.)

EXAMPLES: Ashita wa geemu o mimasu ka eiga o mimasu ka?
Ashita wa geemu DESU ka eiga DESU ka?

Amerika kara kimashita ka Yooroppa kara kimashita ka?
Amerika kara DESU ka Yooroppa kara DESU ka?

1) Anata wa densha de ikimasu ka basu de ikimasu ka?
2) Kyoo wa hon o kaimasu ka zasshi o kaimasu ka?
3) Anata wa yama e ikimasu ka umi e ikimasu ka?
4) Asatte wa eiga o mimasu ka uchi ni imasu ka?
5) Sore wa shimbun de mimashita ka rajio de kikimashita ka?
6) Ashita wa Tookyoo e ikimasu ka Yokohama e ikimasu ka?
7) Ashita wa otoosan to ikimasu ka okaasan to ikimasu ka?
8) Anata wa biiru o nomimasu ka ocha o nomimasu ka?

9) Gogo wa sampo ni ikimasu ka kaimono ni ikimasu ka?
10) Kyoo no gogo wa tenisu o yarimasu ka sakkaa o yarimasu ka?
11) Anata wa asa dekakemasu ka gogo dekakemasu ka?
12) Kono kisha wa Fukuoka made ikimasu ka Oosaka made ikimasu ka?
13) Kaeri wa basu ni norimasu ka takushii ni norimasu ka?

4. In this exercise the student will ask a pair of questions-----one single question followed by an alternative question-----about a previously made statement. This statement serves as a context in which DESU may safely be used without any danger of confusion arising.

EXAMPLE: A: - Ashita ensoku ni ikimasu.
B: - NAN DE. BASU; DENSHA.

B: - Nan de desu ka? Basu de desu ka densha de desu ka?

1) A: -Chichi wa kinoo Amerika kara kaerimashita.
B: -NAN DE. FUNE; HIKOOKI.

2) A: -Ashita Tookyoo e ikimasu.
B: -NAN DE. DENSHA; BASU.

3) A: -Watashi wa ashita dekakemasu.
B: -DARE TO. OTOOSAN; OKAASAN.

4) A: -Densha ni norimasu.
B: -DOKO KARA. KAWASAKI; SHINAGAWA.

5) A: -Tomodachi wa gaikoku e ikimashita.
B: -AMERIKA; YOOROPPA.

6) A: -Kesa sono nyuusu o kikimashita.
B: -NAN DE. TEREBI; RAJIO.

7) A: -Chichi wa kesa dekakemashita.
B: -NAGOYA; OOSAKA.

8) A: -Moo hanashimashita.
B: -DARE NI. ONIISAN; ONEESAN.

9) A: -Kore wa ii jitensha desu.
B: -DOKO NO. AMERIKA; IGIRISU.

10) A: -Kinoo ryokoo ni dekakemashita.
B: -DOKO E. HOKKAIDOO; KYUUSHUU.

11) A: -Ano hako wa watashi no heya ni okimashita.
B: -DOKO E. TSUKUE NO SHITA; ISU NO UE.

12) A: -Kono hon o karimashita.
B: -DARE KARA. SENSEI; TOMODACHI.

13) A: -Tegami wa moo dashimashita.
B: -ITSU. KINOO; KYOO.

14) A: -Nihongo o naraimashita.
    B: -DOKO DE. NIHON; GAIKOKU.

15) A: -Kyoo Yoshikawa san ni aimashita.
    B: -DOKO DE. EKI; KAISHA.

B: SEQUENCES "NO DESU"

A. THEORY

1. KEY EXAMPLES

1. [are+wa/doko+no+fune+deṣ+ka] [giriša+no+deṣ]
   Are wa doko no fune desu ka? Girisha no desu.
   'What country is that ship from?' 'From Greece.'

2. [doko+no+fune+de+ikimaṣ+ka] [iŋirisu+no+de+ikimaṣ] iŋirisu+no+de+deṣ]
   Doko no fune de ikimasu ka? Igirisu no de ikimasu/Igirisu no de desu.
   'What kind of ship are you going by?' 'A British ship.'

3. [dare+no+kabaŋ+ŋa+arimas+ka] [seŋsei+no+ŋa+arimaṣ] seŋsei+no+des]
   Dare no kaban ga arimasu ka? Sensei no ga arimasu/Sensei no desu.
   'Whose briefcases are there?' 'The teachers' (are there).'

4. [are+wa/naŋ+no+ki+deṣ+ka] [sakura+deṣ]
   Are wa nan no ki desu ka? Sakura desu.
   'What kind of tree is that?' 'It's a cherry tree.'

5. [pari+wa/doko+no+kuni+deṣ+ka] [furaŋsu+deṣ]
   Pari wa doko no kuni desu ka? Furansu desu.
   'In what country is Paris?' 'France.'

6. [doko+no+mači+de+kaimašta+ka] [kamakura+de+kaimašta] kamakura+des]
   Doko no machi de kaimashita ka? Kamakura de kaimashita/
   Kamakura desu.
   'In what town did you buy (that)?' 'Kamakura', /'In Kamakura.'

2. STRUCTURE FRAME

Observe when NO must be repeated in the answer and when it can be omitted. Note that NO can be followed by other particles.

SITUATION	A: NO is generally used			
1 ARE WA DOKO NO FUNE DESU KA	GIRISHA	NO	DESU	
Are wa dare no uchi desu ka	Watashi	no	desu	
Are wa doko no eiga desu ka	Furansu	no	desu	
Sore wa itsu no nyuusu desu ka	Kinoo	no	desu	
2 DOKO NO FUNE DE IKIMASU KA	IGIRISU	NO	DE	IKIMASU
Doko no hikooki de kimashita ka	Amerika	no	de	kimashita
3 DARE NO KABAN GA ARIMASU KA	SENSEI	NO	GA	ARIMASU
Dare no kuruma o karimashita ka	Itoo san	no	o	karimashita

↓

IGIRISU	NO	DESU
Amerika	no	desu
SENSEI	NO	DESU
Itoo san	no	desu

SITUATION	B: NO is generally not used			
4 ARE WA NAN NO KI DESU KA	SAKURA		DESU	
Are wa nan no hana desu ka	Dariya		desu	
5 PARI WA DOKO NO KUNI DESU KA	FURANSU		DESU	
Anata wa nan no sensei desu ka	Ratengo		desu	
6 DOKO NO MACHI DE KAIMASHITA KA	KAMAKURA		DE	KAIMASHITA
Doko no kotoba o hanashimasu ka	Doitsugo		o	hanashimasu
Doko no depaato de kaimashita ka	Daimaru		de	kaimashita
Doko no gakkoo e ikimasu ka	Joochi		e	ikimasu

↓

KAMAKURA		DESU
Doitsugo		desu
Daimaru		desu
Joochi		desu

3. REMARKS

1. This section is basically the same as the preceding one, but here we are dealing specifically with the particle NO. Notice when the NO of the question is kept in the answer and when not.

(a) When the NO of the question conveys more or less the meaning of TRUE POSSESSION, or BELONGING, then it is also kept in the answer (except in a very few cases).

doko no fune	'a ship of what country?'
dare no kuruma	'the car of what person?'
itsu no nyuusu	'news from what day, time?'

(b) When the NO of the question does not signal true possession, it is not used in the answer. Recall to mind the wide range of the NO in Japanese.

nan no kaisha	'a company doing, making what?'
doko no hanashi	'a story about what place?'
dare no okaasan	'Mrs. Who?'

This includes cases in which the NO of the question is part of a combination which indicates the TYPE or CLASS to which a thing belongs, or the IDENTITY of a thing.

nan no ki	'what kind of tree?'
doko no kuni	'what country?'
doko no depaato	'what department store?'

2. In connection with (b) above, the student is reminded of what was said about DONO, namely, that it is used of things which are actually present to the speaker. Notice what happens as a result of this restriction.

Where an English speaker would think it most natural to say: DONO MACHI DE KAIMASHITA KA, DONO KOTOBA O HANASHIMASU KA, etc., he finds that this is not said in Japanese, but that in every case it is not DONO but DOKO NO or NAN NO or DARE NO that is used. But suppose that two people are looking at a map and have been pointing out towns they've visited; one of them then asks the other: KYONEN WA DONO MACHI E IKIMASHITA KA----'Last year, which town (or towns) did you go to?' In that situation several choices are, in a certain way, actually present to the speaker and listener.

The student would do well to take the examples of the Frame and determine when he could use DONO instead of the DOKO NO's and NAN NO's, and what the differences would be in each case.

3. The Noun Head of the question can be mentioned again in the answer or it can be omitted. It has been omitted in the Frame because its omission is more common in conversation. The following pairs of answers are equivalents:

(a)	Amerika no fune desu.	Watashi no uchi desu.	Furansu no eiga desu.
(b)	Amerika no desu.	Watashi no desu.	Furansu no desu.

When you are doubtful whether or not you should use NO before DESU, use choice (a); it is always correct.

B. PRACTICE

1. Answer these questions using DESU in the answers. Keep the NO.

EXAMPLE: Dare no hon o kaimasu ka? (OTOOTO)
Otooto no desu.

1) Kore wa dare no kooto desu ka? (WATASHI)
2) Dare no kasa desu ka? (HAYASHI SAN)
3) Are wa doko no eiga desu ka? (NIHON)
4) Kore wa doko no kuruma desu ka? (KONO KOOBA)
5) Sore wa itsu no hanashi desu ka? (OTOTOI)
6) Dare no kuruma o karimashita ka? (MITCHERU SAN)
7) Itsu no shimbun o yomimashita ka? (KINOO)
8) Dare no fude ga arimasu ka? (SENSEI)
9) Doko no hikooki de ikimasu ka? (SUISU)
10) Kore wa itsu no kippu desu ka? (ASHITA)
11) Sore wa doko no sutampu desu ka? (OOSUTORIA)
12) Itsu no karendaa desu ka? (RAINEN)
13) Are wa doko no inu desu ka? (UCHI)
14) Kyoo no nyuusu desu ka kinoo no nyuusu desu ka? (KINOO)
15) Inoo san no zasshi desu ka Oota san no desu ka? (OOTA SAN)

2. Do as in the preceding drill. In these examples NO is normally omitted.

EXAMPLE: Doko no kuni de naraimashita ka? (IGIRISU)
Igirisu desu.

1) Are wa nan no tatemono desu ka? (YUUBINKYOKU)
2) Kore wa nan no tekisuto desu ka? (ROSHIAGO)
3) Are wa nan no hana desu ka? (KAANEESHON)
4) Doko no gakkoo e ikimasu ka? (JOOCHI)
5) Anata wa nan no sensei desu ka? (FURANSUGO)
6) Doko no machi de kaimashita ka? (ODAWARA)
7) Budapesuto wa doko no kuni ni arimasu ka? (HANGARII)
8) Ano hito wa dare no niisan desu ka?* (FUKUDA SAN)
9) Are wa nan no kooba desu ka?* (TOKEI)
10) Sore wa doko no hanashi desu ka?* (INDO)
11) Dare no okaasan ga kimashita ka?* (KOIZUMI SAN)
12) Are wa doko no kotoba desu ka?* (PORUTOGARU)
13) Sono hanashi wa nan no hanashi desu ka? (ROBIN FUDDO)
14) Doko no depaato de kaimashita ka? (MITSUKOSHI)
15) Ano kata wa nan no sensei desu ka? (NIPPONGO)

(N. B.: If the answers to the questions marked with asterisks surprise the student, who may expect NO to be kept in the answer, then he might find a solution in the NO of the question; it does not signal true possession).

3. Make questions which may be answered by each of the following.

1) Supeingo desu. 2) Kinoo no desu. 3) Taiwan no desu.
4) Waseda Daigaku desu. 5) Taiwan desu. 6) Keioo Daigaku no desu.
7) Sensei no desu. 8) Sensei desu. 9) Nihon desu.
10) Ashita no desu.

C: "SOO DESU" AND "CHIGAIMASU"

A. THEORY

1. KEY EXAMPLES

THE QUESTION:

Are wa Fujisan desu ka?
'Is that Mt. Fuji?'

THE ANSWERS:

[ee/fujisan+des] Ee, Fujisan desu.
'Yes, it's Mt. Fuji.'

[ee/soo+des] Ee, soo desu.
'Yes, it is.'

[iie/fujisan+ǰa+arimaseŋ] Iie, Fujisan ja arimasen.
'No, it isn't Mt. Fuji.'

[iie/soo+ǰa+arimaseŋ] Iie, soo ja arimasen.
'No, it isn't.'

[iie/čiŋaimas] Iie, chigaimasu.
'No, it isn't.'

(NOTE: In the affirmative answers given above HAI, of course, may be used instead of EE)

2. STRUCTURE FRAME

Observe when SOO DESU, SOO JA ARIMASEN, AND CHIGAIMASU may be used in an answer and when they may not be used. The matter on the right side of the Frame is already known; it is used here for comparison.

QUESTIONS				
ARE	WA	FUJISAN	DESU	KA
Koko	wa	GINZA	desu	ka
Sore	wa	SAKURA	desu	ka
Sensei	wa	GAIJIN	desu	ka

AFFIRMATIVE ANSWERS		
EE/HAI	FUJISAN	DESU
Ee/hai	GINZA	desu
Ee/hai	SAKURA	desu
Ee/hai	GAIJIN	desu

EE/HAI SOO DESU

NEGATIVE ANSWERS			
IIE	FUJISAN	JA	ARIMASEN
Iie	GINZA	ja	arimasen
Iie	SAKURA	ja	arimasen
Iie	GAIJIN	ja	arimasen

IIE SOO JA ARIMASEN

IIE CHIGAIMASU

QUESTIONS				
ARE	WA	OOKII	DESU	KA
Koko	wa	SAMUI	desu	ka
Sore	wa	KIREI	desu	ka
Sensei	wa	KIMASHITA		ka

AFFIRMATIVE ANSWERS		
EE/HAI	OOKII	DESU
Ee/hai	SAMUI	desu
Ee/hai	KIREI	desu
Ee/hai	KIMASHITA	

SOO DESU is not used here

NEGATIVE ANSWERS	
IIE	OOKIKU (WA) ARIMASEN
Iie	SAMUKU (wa) arimasen
Iie	KIREI ja arimasen
Iie	KIMASEN DESHITA

The forms SOO JA ARIMASEN and CHIGAIMASU should not be used here

3. REMARKS

1. SOO DESU and its negatives SOO JA ARIMASEN and CHIGAIMASU may be used in the answer when the attribute of the question is a NOUN. In cases where QUALITATIVE NOUNS are attributes, however, SOO DESU etc. is <u>sometimes</u> acceptable.

2. When the attribute is an ADJECTIVE or a QUALITATIVE NOUN, or when a VERB is used, SOO DESU normally is not to be used as an answer. The student may hear, especially from children, the word CHIGAIMASU being used in a great many negative answers in which according to the rule given in the Frame, it should not be used. He should not imitate what he hears--- in this case.

3. Seemingly in exception to the rule given, SOO DESU is used in the following cases:

(a) Sore wa ookii desu ne.
Soo desu nee....
(b) Sore wa omoi desu ka?
Soo desu, omoi desu.

However, the SOO DESU NEE of example (a) is not the same as the SOO DESU we are dealing with now. It is a kind of exclamation used by the Japanese in a variety of circumstances; it is not really a direct answer to the question asked.
In example (b) SOO DESU is permissible because immediately after it a direct answer to the question is given.
These minor points can safely be forgotten for now. Remember the main rule set down in the Frame.

4. FOR FUTURE REFERENCE: Sentences of the type following will be taken up later in the lesson on GA and WA, but they also deserve passing attention now.

(a) Sumisu san ga ji o kakimasu ka? HAI, SOO DESU.
(b) Anata ga kore o tsukurimashita ka? HAI, SOO DESU.

These examples seem to contradict the rule given, but note that the particle GA and not WA, is being used in the question. Actually a direct answer to those questions would be:

(a): HAI, SUMISU SAN DESU. (b): HAI, WATASHI DESU.

Thus, instead of the noun attributes SOO DESU is used, and this is completely in accordance with the rule.
For the final answer on when SOO DESU may or may not be used compare p. 1082; what has been explained here must be understood in the light of what is more developed there.

B. PRACTICE

1. Answer the following questions, giving both an affirmative and a negative reply to each question when possible. SOO DESU or its negatives may be used in all of the examples.

1) Kore wa Kamakura Eki desu ka?
2) Are wa Ooyama desu ka?

3) Nyuu Yooku wa ookii machi desu ka?
4) Sore wa anata no kuruma desu ka?
5) Are wa Tookyootawaa desu ka?
6) Ano kata wa Kadowaki san desu ka?
7) Kore wa ano hito no kasa desu ka?
8) Anata wa Amerikajin desu ka?
9) Ogata san no otoosan wa sensei desu ka?
10) Ano hito wa gakusei desu ka?

2. Answer the following. For these answers SOO DESU, etc., are not correct.

1) Sapporo wa samui desu ka?
2) Ashita wa Tookyoo e ikimasu ka?
3) Oniisan wa shimbunsha kara kaerimashita ka?
4) Kyooto no machi wa ookii desu ka?
5) Yasumi wa moo hajimarimashita ka?
6) Kyuujoo wa yuumei desu ka?
7) Kesa no terebi o mimashita ka?
8) Kono machi wa shizuka desu ka?
9) Nihongo wa yasashii desu ka?
10) Ano hito no hanashi o kikimashita ka?

3. Answer the following using SOO DESU or its negative forms whenever possible.

1) Are wa anata no gakkoo desu ka?
2) Oosaka no machi wa nigiyaka desu ka?
3) Kinoo wa Yokohama e ikimashita ka?
4) Kore wa Mitsubishi no kooba desu ka?
5) Mukoo no mise de kaimashita ka?
6) Kore wa Doitsu no kuruma desu ka?
7) Jikkenshitsu no mado o akemashita ka?
8) Shigoto wa omoshiroi desu ka?
9) Kyoo wa kaimono desu ka?
10) Jakuson san wa atarashii jidoosha o kaimashita ka?
11) Jitensha ryokoo wa suki desu ka?
12) Kyuujoo wa umi no soba desu ka?
13) Ano hito wa eigo ga heta desu ka?
14) Tokidoki hikooki ni norimasu ka?
15) Aki san wa soto desu ka?
16) Mekishiko no kuni wa atsui desu ka?
17) Kono tatemono no ushiro wa yama desu ka?
18) Kore wa muzukashii desu ka?

D: "MADA DESU"

A. THEORY

1. KEY EXAMPLES

THE QUESTION:

Moo hanashimashita ka?
'Did you tell (it) already?'

ANSWERS:

[iie/mada+hanašimaseŋ] Iie, mada hanashimasen.
[iie/mada+des] Iie, mada desu.
'No, not yet.'

THE QUESTION:

Mada hanashimasen ka?
'You haven't told (it) yet?'

ANSWERS:

[ee/mada+hanašimaseŋ] Ee; mada hanashimasen.
[ee/mada+des] Ee, mada desu.
'Yes, not yet.'

2. STRUCTURE FRAME

Observe that DESU may be used with MADA, but not with MOO.

1

QUESTIONS		
MOO	HANASHIMASHITA	KA
MOO	naraimashita	ka
MOO	kimashita	ka
MOO	kaerimasu	ka

AFFIRMATIVE ANSWER		
EE/HAI	MOO	HANASHIMASHITA
Ee/hai	moo	naraimashita
Ee/hai	moo	kimashita
Ee/hai	moo	kaerimasu

MOO DESU is not used

NEGATIVE ANSWER		
IIE	MADA	HANASHIMASEN
Iie	mada	naraimasen
Iie	mada	kimasen
Iie	mada	kaerimasen

IIE ¦ MADA DESU

2

QUESTIONS		
MADA	HANASHIMASEN	KA
MADA	naraimasen	ka
MADA	kimasen	ka
MADA	kaerimasen	ka

AFFIRMATIVE ANSWER		
EE/HAI	MADA	HANASHIMASEN
Ee/hai	mada	naraimasen
Ee/hai	mada	kimasen
Ee/hai	mada	kaerimasen

EE/HAI ¦ MADA DESU

NEGATIVE ANSWER		
IIE	MOO	HANASHIMASHITA
Iie	moo	naraimashita
Iie	moo	kimashita
Iie	moo	kaerimasu

MOO DESU is not used

3. REMARKS

This extremely simple pattern of MADA DESU is used often. Note the anomaly it presents of a POSITIVE FORM with a NEGATIVE MEANING.

B. PRACTICE

1. Answer each question both AFFIRMATIVELY and NEGATIVELY, using DESU whenever it is possible.

EXAMPLES: Moo hanashimashita ka? Ee, moo hanashimashita.
Iie, mada desu.
Mada hanashimasen ka? Ee, mada desu.
Iie, moo hanashimashita.

1) Moo kaimashita ka?
2) Moo yomimashita ka?
3) Moo tatemashita ka?
4) Moo koshiraemashita ka?
5) Moo agemashita ka?
6) Moo mimashita ka?
7) Mada shimemasen ka?
8) Mada urimasen ka?
9) Mada aimasen ka?
10) Mada oshiemasen ka?
11) Mada yasumimasen ka?
12) Mada arimasen ka?
13) Moo sono hanashi o kikimashita ka?
14) Sono hito wa moo Nihon ni kimashita ka?
15) Anata wa mada Fujisan ni noborimasen ka?
16) Kono kanji wa moo naraimashita ka?
17) Mada hiru no gohan o tabemasen ka?
18) Itaru san wa mada okusan ga arimasen ka?
19) Kyoo no nyuusu wa moo kikimashita ka?
20) Sono tegami wa mada dashimasen ka?

2. Translate into Japanese:

1) Did you see him already? No, not yet.
2) Haven't you heard the news yet? Yes, I did.
3) Did you have your lunch already? No, not yet.
4) Hasn't he come back yet? No, not yet.
5) Don't they have any children yet? They do.
6) Did you tell him that already? Yes, I told him.
7) Haven't you seen the papers yet? Not yet.
8) Did you learn this pattern already? Yes, I did.

THE "-TE" FORM

The verbs given in the grammar so far have all been COMPOUND forms consisting of the verb in the -I base and the auxiliary -MASU. The auxiliary -MASU does not add a concrete meaning to the basic meaning of the verb, but simply makes the style of speech POLITE. Now there are various levels of politeness in Japanese, each signaled to a large extent by the FORM OF THE VERB used. The average level of politeness expected from the educated foreigner in Japan is the one maintained thus far in the grammar, with the final verb of the sentence in the -MASU or DESU forms.

There is, besides, a more informal, more familiar level of speech in which are used forms which will be taught from now on. Once he knows these forms the student may be tempted to use them in order to show friendliness and a spirit of equality with others; let him first know others well and be on friendly terms with them and then he might use the familiar level of speech. Perhaps in the student's own cultural setting simpleness and plainness of language is synonymous with informality, which in turn is synonymous with equality and friendliness. But he should remember that he is now in an Eastern setting, where a plain language is used not only with close friends and family members, but also by a superior when speaking to an inferior. Thus, use of plain language with someone who is not known quite well could very easily convey just the opposite impression from the one of friendliness intended by the Western speaker.

So much then, by way of caution on the use of the new forms.

7.1 MORPHOLOGY OF THE VERB (I)

First, a remark on the terminology adopted in this grammar. It will be found that classification of verbs and the terminology used to describe verb forms differ considerably from those found in other textbooks and standard grammars. The reason is that, in determining the classification of verbs, ETYMOLOGY has been prescinded from, and only the present-day COLLOQUIAL JAPANESE is considered. In applying terms to verb forms, doing so on the basis of FUNCTION is avoided, for most forms have various functions and it is no longer possible to determine which is the basic one. The terminology, therefore, is simply PHONOLOGICAL.

That form which ends in /i/ (in by far the greatest number of cases) is called the -I base; that form which ends in /a/ is called the -A base; etc. Verbs are classified as: VERBS ENDING IN -ERU AND -IRU, and ALL OTHER VERBS.

A: VERBS ENDING IN -ERU AND -IRU

-U base	-I base	-I base + -TE	-I base + -TA
tab-ERU	tab-E	tab-E-TE	tab-E-TA
m-IRU	m-I	m-I-TE	m-I-TA

B: ALL OTHER REGULAR VERBS

yo-BU	yo-BI	yo-N-DE	yo-N-DA
yo-MU	yo-MI	yo-N-DE	yo-N-DA
shi-NU	shi-NI	shi-N-DE	shi-N-DA
nu-GU	nu-GI	nu-I-DE	nu-I-DA
ka-KU	ka-KI	ka-I-TE	ka-I-TA
hana-SU	hana-SHI	hana-SHI-TE	hana-SHI-TA
mo-TSU	mo-CHI	mo-T-TE	mo-T-TA
mora-U	mora-I	mora-T-TE	mora-T-TA
(1) i-U	i-I	i-T-TE	i-T-TA
su-U	su-I	su-T-TE	su-T-TA
omo-U	omo-I	omo-T-TE	omo-T-TA
a-RU	a-RI	a-T-TE	a-T-TA
to-RU	to-RI	to-T-TE	to-T-TA
u-RU	u-RI	u-T-TE	u-T-TA
*shabe-RU	shabe-RI	shabe-T-TE	shabe-T-TA
*shi-RU	shi-RI	shi-T-TE	shi-T-TA

C: IRREGULAR VERBS

s-URU	sh-I	sh-I-TE	sh-I-TA
k-URU	k-I	k-I-TE	k-I-TA
i-KU	i-KI	i-T-TE	i-T-TA

D: ADJECTIVES

taka-I	taka-KU	taka-KU-TE	taka-KAT-TA
ooki-I	ooki-KU	ooki-KU-TE	ooki-KAT-TA
yasu-I	yasu-KU	yasu-KU-TE	yasu-KAT-TA
yo-I	yo-KU	yo-KU-TE	yo-KAT-TA

(1) The verb IU 'say' is generally pronounced YUU, but we give the form I-U here because all the inflections are deduced from that form. Still, the forms YUTTE and YUTTA are also heard.

REMARKS

1. Some automatic phonological changes take place when suffixes are added to verb bases. Alterations involving /t/ and /s/ when these precede vowels occur constantly, and not only within verbs but at all other times as well. They are:

(a) /t/ before /u/ becomes /ts/
/t/ before /i/ becomes /č/

(b) /s/ before /i/ becomes /š/

2. There is a group of verbs which do not follow the rules for VERBS ENDING IN -ERU AND -IRU, though they do end in -ERU and -IRU. Examples from this group are marked in the chart with an asterisk (*). Their number is quite limited, the most frequent being:

shi-ru	'know'	he-ru	'decrease'
chi-ru	'be scattered'	kae-ru	'come back'
hai-ru	'enter'	shabe-ru	'chatter, speak'
hashi-ru	'run'	shime-ru	'become damp'
i-ru	'need'	sube-ru	'slide, slip'
kagi-ru	'limit'	te-ru	'shine'
ki-ru	'cut'	ke-ru	'kick'
mai-ru	'go, come'		

3. Consider the -U base as the fundamental base of the verb. The -I base is then deduced from it in the following ways:

(a) VERBS ENDING IN -ERU AND -IRU: Drop the final /ru/.
(b) ALL OTHER REGULAR VERBS: Replace the final /u/ and make the phonological changes for /i/.
(c) IRREGULAR SURU AND KURU: Drop the final /ru/ and replace the remaining final /u/ by /i/.
(d) IRREGULAR -ERU AND -IRU: Replace the final /u/ by /i/.

4. The -TE and -TA forms are deduced by adding -TE or -TA to the -I base. In the classical language no phonological changes took place in this process, but in modern colloquial Japanese there are a number of phonological changes.

(a) VERBS ENDING IN -ERU AND -IRU, IRREGULAR SURU AND KURU, and any verb ending in /su/: no changes.

(b) ALL OTHERS: bi
mi + t ⟶ nd
ni

gi + t ⟶ id

ki + t ⟶ it (BUT: iki + t⟶itt)

chi
i + t ⟶tt
ri

5. In the chart all the various possible endings (-gu, -tsu, -mu, etc.) are exemplified. For the student to find the -I base of any verb he already knows, all he has to do is drop the final -MASU and what remains is the -I base of that verb. IU 'say' ends in /iu/. Verbs in dictionaries are listed by their -U base; this is the Familiar form used in informal conversation instead of the form ending in -MASU.

PRACTICE

N. B.: The instructor cannot expect to drill his students in the -TE form of the verb sufficiently in only one class period or in a brief space of time. Students will need several days or even weeks to become facile in producing this -TE form, which, though the most frequently used form of the Japanese verb, is in fact the most troublesome to foreign students.

1. Give the -TE form of each of the following verbs:

-ERU	akemasu	agemasu	shimemasu
	tabemasu	oshiemasu	demasu
	koshiraemasu	dekakemasu	oboemasu
-IRU	karimasu	ochimasu	kanjimasu
	tojimasu	mimasu	orimasu
	dekimasu	akimasu	shinjimasu
IRREGULAR:	kaerimasu	irimasu	hashirimasu
	herimasu	shaberimasu	kirimasu
	hairimasu	suberimasu	mairimasu

CONTRAST:	kaemasu	kaerimasu
	kimasu ('wear')	kirimasu
	imasu	irimasu
	shimemasu	shimerimasu

BU, MU, NU	yobimasu	yorokobimasu	sumimasu
	tobimasu	yomimasu	susumimasu
	asobimasu	komimasu	yasumimasu
	erabimasu	nomimasu	shinimasu
	hakobimasu	nusumimasu	kamimasu

GU, KU	oyogimasu	nugimasu	sawagimasu
	isogimasu	hikimasu	fusegimasu
	kakimasu	itadakimasu	fukimasu
	hatarakimasu	arukimasu	nakimasu
CONTRAST:		nukimasu	nugimasu
		kakimasu	kagimasu
		tsukimasu	tsugimasu
		hikimasu	ikimasu
TSU	mochimasu	machimasu	uchimasu
	tachimasu	kachimasu	buchimasu
RU	arimasu	urimasu	agarimasu
	ayamarimasu	nemurimasu	hajimarimasu
	hipparimasu	yaburimasu	kakarimasu
	torimasu	kaburimasu	nokorimasu
	okorimasu	okurimasu	noborimasu
	naorimasu	tsukurimasu	kumorimasu
CONTRAST:		agarimasu	agemasu
		atsumarimasu	atsumemasu
		hajimemasu	hajimarimasu
		kakemasu	kakarimasu
		narimasu	naremasu
		shirimasu	shiremasu
		nemurimasu	nemuremasu
		susumimasu	susumemasu
		warimasu	waremasu
		yamimasu	yamemasu
U	iimasu	aimasu	kaimasu
	suimasu	kuimasu	tsukaimasu
	nuimasu	omoimasu	naraimasu
	hiroimasu	araimasu	kayoimasu
	ukagaimasu	waraimasu	nioimasu
	utaimasu	sasoimasu	niaimasu
CONTRAST:		narimasu	naraimasu
		arimasu	araimasu
		shimasu	shirimasu
		kimasu	kirimasu

2. Give the -MASU form of these inflected forms. Sometimes more than one -MASU form is possible.

EXAMPLE: itte imasu :: ikimasu; iimasu; irimasu.

tabete imasu	orite imasu	nuide imasu	nuite imasu
oshiete imasu	ochite imasu	shimete imasu	shimette imasu
makete imasu	dekite imasu	saite imasu	satte imasu
kite imasu	kitte imasu	itte imasu	irete imasu
shite imasu	shitte imasu	shite imasu	shiite imasu

saite imasu	kiite imasu	natte imasu	naratte imasu
kaite imasu	katte imasu	fuite imasu	futte imasu
hanashite imasu	dashite imasu	oite imasu	oshite imasu
yonde imasu	tonde imasu	atte imasu	aratte imasu
kaette imasu	kaete imasu	waratte imasu	warete imasu
haite imasu	haitte imasu	natte imasu	naite imasu
aite imasu	atte imasu	katte imasu	kashite imasu
kite imasu	kiite imasu	utte imasu	utte imasu

3. Now deduce the -U base of the verbs given in Exercise 1.

4. Give the -TE form of these adjectives: aoi, akai, kiiroi, kuroi, shiroi, asai, fukai, omoi, karui, kurai, akarui, amai, mazui, ii, warui, kawaii, atatakai, samui, atsui, tsumetai, nurui, marui, hosoi, wakai, oishii, sui.

7.2 PROGRESSIVE ACTION

A. THEORY

1. KEY EXAMPLES

1. [ima/ame+ŋa+futte+imas]
   Ima ame ga futte imasu.
   'It's raining now.'

2. [otooto+wa/daiŋaku+ni+itte+imas]
   Otooto wa daigaku ni itte imasu.
   'My younger brother goes to college.'

3. [watasi+wa/okane+o+motte+imas]
   Watashi wa okane o motte imasu.
   'I have some money.'

4. [mada/sono+hanasi+o/oboete+imas]
   Mada sono hanashi o oboete imasu.
   'I still remember that story.'

5. [watašì + wa / ano + h̃ito + o / šitte + imas̥]
Watashi wa ano hito o shitte imasu.
'I know that fellow/that woman.'

6. [torampu + wa / ano + mise + de / utte + imas̥]
Torampu wa ano mise de utte imasu.
'They sell cards in that store over there.'

7. [obasaŋ + wa / kono + mači + ni / sunde + imas̥]
Obasan wa kono machi ni sunde imasu.
'My aunt lives in this town.'

8. [asoko + ni / uči + ŋa + tatte + imas̥]
Asoko ni uchi ga tatte imasu.
'A house stands there.'

2. STRUCTURE FRAME

Notice that the PROGRESSIVE FORM is used in Japanese in many cases where it is not necessarily used in English.

A: PROGRESSIVE ACTION IN GENERAL				
1 IMA AME GA	FUT-	TE IMASU	'it is raining'
Sensei wa hon o	kai-	te imasu	'he is writing'
Ano hito wa zasshi o	yon-	de imasu	'he is reading'
Chichi wa ima terebi o	mi-	te imasu	'he is watching'
B: ONE'S HABITUAL OCCUPATION			
2 OTOOTO WA DAIGAKU NI	IT-	TE IMASU	'he attends'
Imooto wa sono depaato de	hatarai-	te imasu	'she works'
Watashi wa kono gakkoo de	oshie-	te imasu	'I teach'
Ani wa kaisha ni	kayot-	te imasu	'he goes daily'
C: VERBS NORMALLY USED IN THE -TE FORM			
3 WATASHI WA OKANE O	MOT-	TE IMASU	'I have'
4 MADA SONO HANASHI O	OBOE-	TE IMASU	'I remember'
5 WATASHI WA ANO HITO O	SHIT-	TE IMASU	'I know'
6 TORAMPU WA ANO MISE DE	UT-	TE IMASU	'they sell'
7 OBASAN WA KONO MACHI NI	SUN-	DE IMASU	'she lives'
8 ASOKO NI UCHI GA	TAT-	TE IMASU	'it stands'

3. REMARKS

1. The distribution of the English progressive form ('is doing') and the Japanese progressive form is not the same, and to point up this fact a short English equivalent of the Japanese verb is placed after each sentence of the Frame. In many cases in which we use the simple present, it is true, a progressive form could be used in English, BUT NOT NECESSARILY.

2. Sentences in Section A of the Frame are fundamentally the same as in English. They indicate that the action is taking place or was taking place over a period of time. Only the present affirmative form is given in the Frame, but other forms are of course possible too.

3. Sentences in Section B differ from the English in this, that they are <u>nearly</u> <u>always</u> used in the progressive form, whereas English usage will allow either the progressive or a simple present form. Thus,

'He teaches chemistry at Waseda U.' <u>or</u>

'He is teaching chemistry at Waseda U.'

4. The verbs given in Section C are used in the -MASU form in only a few particular cases. In English, however, these same verbs are normally used in the simple present or past, but not in the progressive. One does not say, for instance, "I am having some money," or "I am remembering that story yet.(The two cases: 'lives/is living', and 'stands/is standing' illustrate that there are instances in which the English has more flexibility in this matter than the Japanese.)

'I am living in Yokohama.' --
'I live in Yokohama.' -- Yokohama ni SUNDE IMASU.

'A house is standing there.' --
'A house stands there.' -- Asoko ni uchi ga TATTE IMASU.

The Japanese viewpoint on all these actions, and the reason for using the progressive form to describe them, is that the actions are looked on as TAKING PLACE OVER A PERIOD OF TIME.

5. The verb SHITTE IMASU differs from the other verbs of Section C in that the progressive form is not used in the negative, but instead the -MASEN form is used.

Sono hito o SHITTE IMASU. 'I know that fellow.'
Sono hito o SHIRIMASEN. 'I do not know him.'

6. All the verbs in Section C occur often. They should be memorized.

7. For Recognition: In informal conversation -TE IMASU becomes -TE MASU, -TE IRU becomes -TE RU, etc. Thus: KAITE MASU.

B. PRACTICE

1. Change the verbs of the following sentences into the -TE IMASU form.

1) Yooko wa pan o tabemasu.
2) Sugiura sensei wa eigo o oshiemasu.
3) Kokku san wa sarada o koshiraemasu.
4) Haha wa futon o shikimasu.
5) Shigehiko wa shooji o shimemasu.
6) Yumiko wa omoshiroi terebi no eiga o mimasu.
7) Watashi wa shimbun o yomimasu.
8) Minna biiru o nomimasu (N. B. : no WA after MINNA)
9) Chichi wa kyoo no shimbun o yomimasu.
10) Yuriko wa niwa de asobimasu.
11) Yukiko chan wa umi de asobimasu.
12) Chichi wa rajio o kikimasu.
13) Yukio kun ni tegami o kakimasu.
14) Shigeo kun wa supeingo no teepu o kikimasu.
15) Kaachan wa Tomoko ni tegami o kakimasu.
16) Haha wa shinamono o kaimasu.
17) Watashi wa Fuchino san ni eigo o naraimasu.
18) Tomiko san wa depaato de kaimasu.
19) Hirasawa sensei wa minna ni nihongo o oshiemasu.
20) Sensei ga anata o yobimasu.
21) Masaru chan wa heya de ooki na keeki o tabemasu.
22) Kono kooba de yotto o koshiraemasu.
23) Maeda san wa gaijin ni nihongo o oshiemasu.
24) Hayashi kun wa sensei to hanashimasu.
25) Chiyoko to Yasuko wa atarashii seetaa o kimasu.
26) Otooto wa niwa de imooto to asobimasu.
27) Okyakusan wa heya de biiru o nomimasu.
28) Kenji kun wa Arupusu ni noborimasu.
29) Okaasan wa painappuru no kan o akemasu.
30) Yooichi kun wa kippu o kaimasu.

2. Introduce the suggested time words into the following sentences, inflecting the verb appropriately. Use the -TE form whenever possible.

EXAMPLES: Ame ga furimasu. (IMA)
Ima ame ga futte imasu.

Ame ga furimasu.(ASHITA)
Ashita ame ga furimasu.

1) Kokku san wa pai o koshiraemasu. (KINOO)
2) Minoru wa mado o shimemasu.(IMA)
3) Otooto wa chokoreeto o tabemasu.(KESA)
4) Sensei wa kyooshitsu de supeingo o oshiemasu. (ASHITA)
5) Ane wa atarashii kooto o kaimasu. (ASHITA)

6) Kodomotachi wa terebi o mimasu. (MADA)
7) Toosan wa shimbun o yomimasu. (IMA)
8) Chichi wa asa kara tabako o nomimasu. (MADA)
9) Morimoto san wa nihongo no teepu o kikimasu. (MADA)
10) Kitagawa kun wa oniisan no seetaa o kimasu. (KYOO)
11) Otooto to imooto wa asa kara gohan o tabemasu. (MADA)
12) Watashi wa yoofuku o kaimasu. (ASATTE)
13) Seito wa omoshiroi hanashi o kikimasu. (IMA)
14) Watashi wa Fujisan ni noborimasu. (KOTOSHI)
15) Satoshi kun wa asa kara chesu o yarimasu. (MADA)
16) Kono kooba de wa terebi o koshiraemasu. (IMA)
17) Neesan wa depaato de kaimasu. (OTOTOI)
18) Takahashi san wa tomodachi to eiga o mimasu. (KINOO)
19) Tomoda san wa chanoma de hon o yomimasu. (IMA)
20) Watashi wa Tookyoo de futtobooru o mimasu. (RAISHUU)
21) Kodomotachi wa niwa de asobimasu. (MADA)
22) Haha wa chanoma o sooji shimasu. (IMA)
23) Watashi wa rajio no omoshiroi hanashi o kikimasu. (KESA)
24) Minna toosuto o tabemasu. (ASHITA NO ASA)
25) Masako wa penfurendo ni tegami o kakimasu. (MADA)

3. Rephrase the following sentences using the verb suggested in its -TE form.

EXAMPLE: Tanaka san wa Nihongo Gakkoo no sensei desu.
Tanaka san wa Nihongo Gakkoo de OSHIETE IMASU.

Use IKU

1) Watashi no otooto wa Keioo no gakusei desu.
2) Asahara san no kaisha wa Yokosuka ni arimasu.
3) Takahashi san no kaisha wa Mitsubishi desu.
4) Guranto san no imooto san wa ano gakkoo no seito desu.

Use OSHIERU

5) Suzuki san wa Korombia Daigaku no sensei desu.
6) Watashi wa Ashikaga kun no eigo no sensei desu.
7) Guranto san no piano no sensei wa Gondoo sensei desu.
8) Ano kata wa doko no gakkoo no sensei desu ka?

Use NARAU

9) Taroo kun wa Yonekura sensei no eigo no seito desu.
10) Watashitachi wa kono gakkoo no nihongo no seito desu.
11) Anata no rekishi no sensei wa donata desu ka?
12) Watashitachi no suugaku no sensei wa Fukuda sensei desu.

Use KAYOU

13) Ano kata no kaisha wa Tookyoo ni arimasu.
14) Watashitachi no kooba wa Kawasaki ni arimasu.
15) Tsukada san wa mainichi byoonin desu. (kono byooin. . .)
16) Watashi no otooto wa chuugaku no seito desu.

Use HATARAKU

17) Toosan wa ano kaisha no kaishain desu.
18) Nakamura san wa doko no kaisha no kaishain desu ka?
19) Koono sensei wa Keioo Byooin no isha desu.
20) Konno sensei no byooin wa Tookyoo desu.

4. Complete each of the following with some form of the verb suggested. Use the -TE form only when it seems possible and correct to do so. (The verbs are given in the Familiar form, the -U base.)

EXAMPLES: Watashi wa okane o (MOTSU)
Watashi wa okane o MOTTE IMASU.

Watashi wa mainichi shimbun o (KAU)
Watashi wa mainichi shimbun o KAIMASU.

1) Iwan san wa roshiago o (SHIRU)
2) Ashita sukeeto ni (IKU)
3) Haha ni tokidoki tegami o (KAKU)
4) Furankurin san wa kono machi ni (SUMU)
5) Ano kata wa moo eigo o (HANASU)
6) Chichi wa Hitachi ni (TSUTOMERU)
7) Ano ko wa moo shimbun o (YOMU)
8) Minna biiru o (NOMU)
9) Asoko ni uchi ga (TATSU)
10) Yukio kun wa mainichi kono niwa de (ASOBU)
11) Jibiki wa ano mise de (KAU)
12) Jibiki wa ano mise de (URU)
13) Ano fune wa ashita Burajiru ni (IKU)
14) Sensei wa tokidoki mado o (AKERU)
15) Watashi wa Chaachiru no hanashi o (OBOERU)
16) Ojisan wa osake o (NOMU) (use the negative)
17) Mada doitsugo o (SHIRU) (use the negative)
18) Koko de maajan o (YARU)
19) Watashi wa okane o (MOTSU)(use the negative)
20) Watashi wa ooki na jibiki o (MOTSU)

7.3 COMPLETED ACTION

A. THEORY

1. KEY EXAMPLES

1. [atarašii+hoŋ+wa/mise+ni+dete+imas]
   Atarashii hon wa mise ni dete imasu.

   'The new book has appeared in the shops.'
   'The new books have appeared in the shops.'

2. [deŋša+wa/mada/kite+imaseŋ]
   Densha wa mada kite imasen.
   'The train hasn't come yet.'

3. [sono+hoŋ+wa/mada/yonde+imaseŋ]
   Sono hon wa mada yonde imasen.
   ' (I) have not read that book yet.'

4. [sono+teŋami+wa/mada/dašte+imaseŋ]
   Sono tegami wa mada dashite imasen.
   '(I) haven't sent that letter yet.'

5. [k^yoneŋ+kara/haha+ni+atte+imaseŋ]
   Kyonen kara haha ni atte imasen.
   'I have not seen my mother since last year.'

6. [kinoo+kara/tabete+imaseŋ]
   Kinoo kara tabete imasen.
   '(He) hasn't eaten since yesterday.'

2. STRUCTURE FRAME

The following uses of the -TE IMASU form have no counterpart in structure in English.

	A: THE ACTION IS DONE AND REMAINS THAT WAY		
1	ATARASHII HON WA MISE NI	DE-	TE IMASU
	Otoosan wa Tookyoo ni	it-	te imasu
	Kodomo wa moo uchi ni	ki-	te imasu
	Michi ni okane ga	ochi-	te imasu
	B: THE ACTION HAS NOT TAKEN PLACE YET		
2	DENSHA WA MADA	KI-	TE IMASEN
3	SONO HON WA MADA	YON-	DE IMASEN
4	SONO TEGAMI WA MADA	DASHI-	TE IMASEN
5	KYONEN KARA HAHA NI	AT-	TE IMASEN
6	KINOO KARA	TABE-	TE IMASEN

3. REMARKS

1. In 7.2, while studying the progressive forms, the student may have noticed that certain verbs were conspicuous for their absence. They were represented, it is true, by a few of their number in the section of the Frame labeled "ONE'S HABITUAL OCCUPATION". We are referring to the verbs of motion; they were omitted from 7.2 for the simple reason that, in their -TE IMASU form, they do not express progressive action but rather COMPLETED ACTION. Thus, UCHI NI KITE IMASU does not mean '(he) is coming home', but literally '(he) is come home'; i.e., '(he) is already home'. Literal equivalents of the other Frame examples should clarify the Japanese way of thinking: 'He is in Tokyo now, having gone there (before)'; 'The money is fallen down in the street'.

The way to express 'is going', 'is coming', 'is falling', etc., will be explained at a later time.

2. Sentences in Section B of the Frame are somewhat difficult to explain in terms of any English equivalents. The equivalents given in the Key Examples are accurate, but they do not answer an alert student's puzzlement over the difference between the -MASEN form and the -TE IMASEN form. Compare, for example:

SONO HON WA MADA YOMIMASEN. 'I haven't read that book yet.'
SONO HON WA MADA YONDE IMASEN. 'I haven't read that book yet.'

Though the English expressions are the same, there is a slight difference in nuance in Japanese. The -MASEN form gives a general negation, while the -TE IMASEN form stresses the present state of things---'Up till now, as of now, I haven't read that book'.

With a verb of motion the -TE IMASEN form is the simple negative of -TE IMASU: DENSHA WA MOO KITE IMASU.
DENSHA WA MADA KITE IMASEN.

B. PRACTICE

1. Change the verbs of the following sentences from their past forms into their -TE IMASU forms. Note the differences in meaning that result.

EXAMPLE: Otoosan wa Koobe e ikimashita. (He went there.)
Otoosan wa Koobe e itte imasu. (He went there and is there.)

1) Haha wa kaimono kara kaerimashita.
2) Atarashii ehon wa mise ni demashita.
3) Guranto san wa ofuro ni hairimashita.
4) Fumiko wa moo uchi ni kimashita.
5) Chichi wa asa kara kooba ni dekakemashita.
6) Mizutani san wa moo hikooki ni norimashita.
7) Penfurendo kurabu no tegami wa moo tsukimashita.
8) Michi ni kyarameru ga ochimashita.
9) Otoosan wa kinoo kara kaisha ni ikimashita.
10) Ani wa moo honya kara kaerimashita.
11) Jidoosha wa gareeji kara demashita.
12) Neko wa watashi no betto no naka ni hairimashita.
13) Kodomotachi wa asa kara watashi no uchi ni kimashita.
14) Okusan wa Kamakura no otera ni dekakemashita.
15) Kenji chan wa asa kara uma ni norimashita.
16) Girisha no fune ga Yokohama ni tsukimashita.
17) Ringo ga shita ni ochimashita.
18) Watashi no tomodachi wa Beikoku no Washinton ni ikimashita.
19) Inu wa moo uchi no naka ni hairimashita.
20) Neesan wa machi kara kaerimashita.

2. In the following exercise a list of situations is given. In the light of each situation make a suitable sentence using the -TE IMASU form. (The phrase SUKOSHI MAE means 'a little while ago'.)

EXAMPLE: Sensei wa moo gakkoo ni imasen. Uchi ni imasu.
Sensei wa moo uchi ni kaette imasu.

1) Ojiisan wa Hiroshima e ikimashita. Kyoo wa uchi ni imasu.
2) Sukoshi mae jidoosha wa niwa ni arimashita. Gareeji no naka ni arimasu.
3) Kyooto no tomodachi ga watashi no uchi ni imasu.
4) Sukoshi mae haha wa uchi ni imashita. Ima machi ni imasu.
5) Chichi wa ima hikooki no naka desu.
6) Fuyu Oosutoraria kara fune ga demashita. Kyoo Koobe ni imasu.
7) Ki ni mikan ga arimashita. Kyoo wa mikan ga ki no shita ni arimasu.
8) Asa jitensha wa uchi no naka ni arimashita. Ima soto ni arimasu.
9) Ano hito wa sukoshi mae eki de kippu o kaimashita. Ima purattohoomu ni imasu.
10) Sukoshi mae Yooko san wa mise ni imashita. Ima uchi ni imasu.

11) Asa kara okyakusan ga watashi no uchi ni imasu.
12) Ani wa kinoo sukii ni ikimashita. Mada kaerimasen.
13) Ehon wa tsukue no ue ni arimashita. Ima kaban no naka ni arimasu.
14) Heya de Buraun san wa hon o yonde imashita. Ima shawaa ni imasu.
15) Shimbunsha ni tegami o kakimashita. Sore wa kyoo no shimbun ni arimashita.

3. Determine which of the verbs in the following sentences express PROGRESSIVE ACTION and which have the meaning of COMPLETED ACTION.

EXAMPLE: Densha wa hashitte imasu. (Prog. Action)
Densha wa kite imasu. (Completed action)

1) Shimbun wa moo dete imasu.
2) Shimbun o yonde imasu.
3) Tegami o kaite imasu.
4) Tegami wa kite imasu.
5) Uchi no Yoshio wa kanji o kaite imasu.
6) Uchi no Yoshio wa soto ni dete imasu.
7) Kenedii sensei wa moo Beikoku ni kaette imasu.
8) Kenedii sensei wa fune ni notte imasu.
9) Kuupaa san wa eigo no kyookasho o kaite imasu.
10) Pen wa isu no shita ni ochite imasu.
11) Minna terebi de sumoo o mite imasu.
12) Hirabayashi sensei ni nihongo o naratte imasu.
13) Omoshiroi hon o yonde imasu.
14) Hori kun wa kippu o katte imasu.
15) Mori kun wa sukii ni itte imasu.

4. Answer the following questions using the -TE IMASEN form.

EXAMPLE: Shimbun o mimashita ka?
Kyoo wa mada shimbun o MITE IMASEN.

1) Gohan wa moo tabemashita ka?
2) Okyaku wa kimashita ka?
3) Sendai no tomodachi ni aimashita ka? (kyonen kara...)
4) Sakkaa no renshuu wa moo hajimarimashita ka?
5) Tokidoki Tookyoo e ikimasu ka? (kyonen kara ...)
6) Moo kono taoru o tsukaimashita ka?
7) Sono nyuusu o kikimashita ka?
8) Anata no me wa akai desu ne. (kinoo kara nemasu)
9) Seitotachi wa moo kimashita ka?
10) Moo kono peeji o naraimashita ka?
11) Kodomo wa moo uchi ni kaerimashita ka?
12) Haha ni tegami o kakimashita ka?
13) Tabako o tokidoki nomimasu ka? (kyonen kara ...)
14) Arimitsu san wa moo dekakemashita ka?
15) Ano eiga o moo mimashita ka?

5. Translate into Japanese:

1) I am writing a letter to a friend in the States.
2) I am going to Yokosuka tomorrow morning.
3) They are building a new school by the seaside.
4) He teaches English and French at Tokyo University.
5) My father works for a firm in Osaka.
6) He is always watching television.
7) She commutes to Tokyo every day.
8) I attend Sophia University. (JOOCHI DAIGAKU)
9) Do you have any money? Yes, I do.
10) Do you have a pen? No, it is in the pocket of my coat.
11) Do they sell English magazines in this station?
12) Do you know that person's name? Yes, I do.
13) Do you know the son of Dr. Takayama? No, I don't.
14) He always talks in Japanese in class.
15) Where are you going? To school.
16) She has already gone to school.
17) The evening papers (YUUKAN) are already out.
18) Mr. Yoshida lives in Oiso.
19) Do you still remember that story? Yes.
20) Tokyo Tower stands near Shiba Park. (SHIBA KOOEN)
21) Is Father back home yet? Yes, he's already back.
22) The taxi has not arrived yet.
23) Have you sent that letter already? No, I haven't.
24) I haven't seen them since last year.
25) He has gone without eating since the day before yesterday.

6. Translate into English:

1) Kyonen kara nihongo o naratte imasu.
2) Kyonen kara kono gakkoo de oshiete imasu.
3) Kayoko san wa Keioo Daigaku ni itte imasu.
4) Yuuko san wa depaato ni itte imasu.
5) Sono nyuusu wa shimbun ni dete imasu.
6) Fune wa moo Yokohama ni tsuite imasu.
7) Nishio san ni mada hanashite imasen.
8) Michi ni nooto ga ochite imasu.
9) Piano no sensei wa Kamakura ni sunde imasu.
10) Chichi to ani wa kaisha ni kayotte imasu.

7.4 SEQUENCES OF MODIFIERS

A. THEORY

1. KEY EXAMPLES

1. [ano+hito+wa/ookikte/tsuyoi+des]
   Ano hito wa ookikute tsuyoi desu.
   'He/she is big and strong.'

2. [ano+hito+wa/yasaskte/sinsetsu+des]
   Ano hito wa yasashikute shinsetsu desu.
   'He/she is gentle and kind.'

3. [ano+hito+wa/sinsetsu+de/ski+des]
   Ano hito wa shinsetsu de suki desu.
   'He/she is kind and so I like him/her.'

4. [ano+hito+wa/majime+de+ii+des]
   Ano hito wa majime de ii desu.
   'He/she is a conscientious and good person.'

2. STRUCTURE FRAME

A: FIRST MEMBER OF THE SEQUENCE IS AN ADJECTIVE					
1	ANO HITO WA	OOKI-KU	-TE	TSUYOI	DESU
	Kono kuruma wa	furu-ku	-te	osoi	desu
	Sono fune wa	chiisa-ku	-te	hayai	desu
2	ANO HITO WA	YASASHI-KU	-TE	SHINSETSU	DESU
	Kono uchi wa	atarashi-ku	-te	kirei	desu
	Kono hon wa	chiisa-ku	-te	benri	desu
B: FIRST MEMBER OF THE SEQUENCE IS A QUAL. NOUN					
3	ANO HITO WA	SHINSETSU	DE	SUKI	DESU
	Kono machi wa	nigiyaka	de	kirai	desu
	Kono kotoba wa	kantan	de	benri	desu
4	ANO HITO WA	MAJIME	DE	II	DESU
	Kono shinamono wa	jootoo	de	takai	desu
	Kore wa	fukuzatsu	de	omoshiroi	desu

3. REMARKS

1. In Lesson 4 we saw SEQUENCES OF MODIFIERS by simple juxtaposition, when those modifiers precede a noun. That pattern, however, is not used as often as the one shown in the present Frame. The new pattern of sequences is not limited only to modifiers that are in the ATTRIBUTE POSITION, but may also be used when the modifiers precede a noun. Thus one may also say:

Ookikute tsuyoi hito
Kantan de benri na kotoba

Still, it is worth noting that the Japanese seem to prefer using modifiers in an attribute position with DESU, rather than directly before the noun in the topic position.

2. Observe how the adjective in the initial position is inflected into its -TE form. The qualitative nouns are given their -TE form by placing a DE after them. This DE is the same DE used to mark the attribute; one may think of it as the -TE form of the connective DESU.

3. No examples of NOUNS as modifiers are given in the Frame because their use in this pattern is not frequent. But if they have to be used they follow the pattern of the qualitative nouns and DE is placed after all but the last of the sequence.

B. PRACTICE

1. Unite the following pairs of MODIFIERS as shown in the Frame.

chiisai, hayai
furui, fuben
muzukashii, tsumaranai
atarashii, kirei
omoshiroi, ii
nigiyaka, omoshiroi
yasui, ii
nigiyaka, suki
jootoo, yuumei
fukuzatsu, suki ja nai

shiroi, ookii
jootoo, takai
furui, yasui
kirei, suki
atarashii, takai
fukuzatsu, omoshiroi
shizuka, ii
fukuzatsu, kirai
yasashii, omoshiroku nai
chiisai, hayaku nai

tsuyoi, yasashii
ookii, benri
atarashii, ii
utsukushii, yuumei
yasashii, omoshiroi
heta, tsumaranai
kantan, benri
furui, benri ja nai
shinsetsu, joozu
kantan, omoshiroku nai

2. Introduce into the sentences below the suggested modifiers, making sequences as shown in the Frame.

1) Kono fune wa osoi desu. (OOKII)
2) Kono hanashi wa tsumaranai desu. (MUZUKASHII)
3) Kono zasshi wa omoshiroi desu. (YASASHII)
4) Kono teeburu wa kirei desu. (ATARASHII)
5) Kono puroguramu wa kirai desu. (TSUMARANAI)
6) Sono e wa suki desu. (KIREI)
7) Kotani kun no hanashi wa tsumaranai desu. (HETA)
8) Fujisawa san no hanashi wa omoshiroku nakatta. (HETA)
9) Kore wa ii jibiki desu. (YASUI)
10) Fuchisawa san wa yasashii hito desu. (TSUYOI)
11) Soko wa suki desu. (NIGIYAKA)
12) Sore wa suki de wa arimasen. (FUKUZATSU)
13) Soko wa fuben na tokoro desu. (TOOI)
14) Sore wa benri de wa nakatta. (YOKU NAI)
15) Saeko san wa yasashii hito desu. (SHINSETSU)
16) Mise de shinamono o kaimashita. (BENRI HITSUYOO)
17) Doomoto san wa kuruma o motte imasu. (FURUI CHIISAI)
18) Soko ni tatemono ga arimasu. (ATARASHII KIREI)
19) Watashi wa waishatsu o moraimashita. (ATARASHII KIREI)
20) Ano mise ni shinamono ga arimasu ka? (YASUI II)

HOW TO SAY "AND" IN JAPANESE

ENGLISH			JAPANESE		
the sea	AND	mountains	umi	TO	yama
today	AND	tomorrow	kyoo	TO	ashita
here	AND	there	koko	TO	asuko
simple	AND	useful	kantan	DE	benri
kind	AND	likable	shinsetsu	DE	suki
earnest	AND	polite	majime	DE	teinei
big	AND	strong	ookiku-	TE	tsuyoi
old	AND	slow	furuku-	TE	osoi
cheap	AND	good	yasuku-	TE	ii

3. Translate into Japanese:

1) Those are British and German cars.
2) Those are good-looking new cars.
3) He is a big, strong man.
4) He is a kind, conscientious person.
5) Those mountains are Tanzawa and Hakone.
6) Those mountains are high and distant.
7) I bought this small dictionary and these magazines.
8) I bought some interesting old picture books.
9) Our teachers are Mr. Ueda and Mr. Inoue.
10) Our teachers are young and capable.

7.5 THE FORM -DE IMASU
(for future reference)

		Equivalents
Mada DOKUSHIN	de imasu	'He is still living single'
Mada OJOOSAN	de imasu	'She is still living single'
Mada HEITAI	de imasu	'He remains a rank-and-filer'
Mada JOCHUU	de imasu	'She still continues to do maid's work'
Sono KESSHIN	de imasu	'I remain with that determination'
Sono KI	de imasu	'I remain with that impression'
GENKI	de imasu	'He keeps on in good health'
JOOBU	de imasu	'He is keeping strong'
HEIKI	de imasu	'He stays unconcerned'
MAJIME	de imasu	'He goes on in his serious way'

1. This pattern is the same for nouns and quality nouns as the -TE IMASU pattern is for verbs. The meaning of the IMASU is the same as in sentences such as:

Tookyoo ni itte imasu.
Uchi ni kaette imasu.

where IMASU expresses the present existing state of a thing. Therefore the basic meaning of the sentences given above is that a person is continuing in a certain state. The English equivalents above may not help at all. In most cases the meaning of the -DE IMASU phrase will be understood from the whole context.

2. Compare:
(a) Ano hito wa mada dokushin DE ARIMASU. (DESU)
(b) Ano hito wa mada dokushin DE IMASU.

In Sentence (a) the person IS that attribute. The English might be:

'He is still single.'

Sentence (b) involves an ACTIVITY on the part of the person because of the use of the verb IMASU instead of ARIMASU (recall that in the expression of existence IMASU is used for living, moving things).
The meaning, therefore, of Sentence (b) might be given as:

'He is still leading the life of a single person.'

LESSON 8

"DOING" AND "BECOMING"

It seems worthwhile at this stage to make a few remarks on the general nature of the verb in Japanese. There are two basic groups into which the Japanese verb can be divided, a division that is FUNDAMENTAL in the language because verbs of one group can be used in certain types of structures where verbs of the other group cannot be used, or used with a different meaning. This division is:

A: DYNAMIC VERBS
B: NON-DYNAMIC VERBS

DYNAMIC VERBS are those which express an ACTION by some LIVING AGENT, human or animal. NON-DYNAMIC VERBS are all the others, or those verbs which express, not an activity, but the STATE of a thing, and give no indication of agency but simply of HOW THE THING IS. The difference may be seen in the following examples:

(a) Kanji o KAKIMASU.	KAKIMASU is a DYNAMIC VERB. There is certainly an ACTIVITY involved in writing and a human AGENT as well.
(b) Tookyoo e IKIMASU.	IKIMASU is a DYNAMIC VERB. Certainly an ACTIVITY is involved, as well as an AGENT. (In Japanese, VEHICLES are often considered AGENTS.)
(c) Umi ga ARIMASU.	ARIMASU is a NON-DYNAMIC VERB. There is no activity involved; the sea simply IS.
(d) Hito ga IMASU.	IMASU is a NON-DYNAMIC VERB. People ARE there—no activity is involved.

This division of the verb is not equal to the division into TRANSITIVE and INTRANSITIVE verbs. IKIMASU is not a TRANSITIVE VERB strictly speaking, but still it is a DYNAMIC VERB. One may wonder whether it makes much difference what label is given to a verb, yet, as more and more of the Japanese verb will be seen, it will become clear that this division must be made if one is to master the Japanese verb in its various uses. One basic characteristic is that most DYNAMIC VERBS, if not all of them, can have an object signaled by the particle O, while NON-DYNAMIC VERBS can not have such objects.

To understand the categories of DYNAMIC and NON-DYNAMIC is not difficult. What is difficult is to determine which verbs belong to each category. Transitive verbs, motion verbs, permissive verbs are all DYNAMIC; on the other hand intransitive verbs, potential verbs, passive verbs, adjectives are all NON-DYNAMIC. But there is a large number of other verbs difficult to classify "a priori", and the student must learn one by one to which category they belong. Still other verbs, like SURU, can belong to both categories.

8.1 THE VERB SURU IN GENERAL

A: SURU Functioning As Any Other DYNAMIC VERB

SURU is equivalent to the English 'do' or 'make', and like the English verb it enjoys a wide variety of uses and applications. This variety presents a problem more of vocabulary study than of grammar; since SURU's most common usage is as a DYNAMIC VERB with an object, much of its grammatical structure is explained implicitly in Lesson 1. Nevertheless, precisely because of its many uses and applications, we will outline here some frequent patterns with SURU as a DYNAMIC VERB, leaving still others for more suitable occasions later.

GENERAL MEANING OF 'DOING'			
Dare ga kore	O	SHIMASHITA KA	'Who DID this?'
Warui koto	O	SHIMASHITA	'You DID a bad thing'
Shigoto	O	SHITE IMASU	'I AM DOING my job'
Nani	O	SHITE IMASU KA	'What are you DOING?'
CARRYING ON AN OCCUPATION			
Sensei	O	SHITE IMASU	'He IS a teacher'
Jochuu	O	SHITE IMASU	'She IS a houseservant'
Isha	O	SHITE IMASU	'He IS a doctor'
GIVING A CERTAIN APPEARANCE			
Hen na kakkoo	O	SHITE IMASU	'He looks strange'
Hen na kao	O	SHITE IMASU	'She has a strange look on her face'
Aoi kao	O	SHITE IMASU	'Her face is pale'

Of these three uses the first one is the most frequent and the easiest for an English speaker to understand. Here SURU's meaning is close to the English 'do'. The object may be any of a great variety of nouns.

The second use is more difficult to understand. It has the general meaning of 'practicing' some profession or 'performing' certain types of employment. Because of this narrower meaning the nouns that can be used as the object of SURU are limited to professions or types of work.

The third use is perhaps the most difficult and the most different from English. Here SURU is used with objects which have to do with the EXTERNAL APPEARANCE, and it means that the agent gives that appearance (sometimes also that the agent puts on such an appearance purposely --- a facial expression for example). Only words with a reference to external appearance (of face or figure or general appearances) can be used as object of this SURU.

B: SURU Functioning As a Converter of Nouns Into Verbs

1. One finds in Japanese a type of "verb-complex" consisting of a NOUN (usually one of Chinese origin) and the verb SURU. In some of the COMPOSITE VERBS, SURU functions as an ordinary verb.
A few examples:

NOUN		VERB			
TAYORI	'news'	tayori	O	SURU	'communicate news'*
HANASHI	'talk'	hanashi	O	SURU	'give a talk'
KAIMONO	'shopping'	kaimono	O	SURU	'do shopping'
YUUSHOKU	'dinner'	yuushoku	O	SURU	'dine'

* 'write to'

2. In others of these composite verbs, the noun and SURU have become one word and O is never used to mark the object. In these cases SURU often undergoes a phonetic change. Notice these examples:

VERB					GLOSS
AI SURU	from AI	'love'	and SURU		'to love'
TAI - SURU	from TAI	'opposite to'	and SURU		'to face'
KAN - JIRU	from KAN	'feeling'	and SURU		'to feel'
KIN - JIRU	from KIN	'prohibition'	and SURU		'to forbid'
ZON - JIRU	from ZON	'knowledge'	and SURU		'to know'
SHIN - JIRU	from SHIN	'faith'	and SURU		'to believe'
TSUU - JIRU	from TSUU	'passage'	and SURU		'to pass; be understood'

(Of the nouns given above only AI can be used by itself as an ordinary noun; the others are normally used only in composition with SURU or in other compound words. The composites given above function grammatically as any ordinary verb. For example, one may say: SORE WA ZONJIMASEN; WATASHI NO EIGO GA TSUUJIMASHITA; KODOMO O AI SHIMASU; etc.)

3. The great majority of these NOUN-plus-SURU composite verbs can function in EITHER of the above two ways; i.e., either as one word (NOUN+SURU), or as a phrase of which the noun is object of SURU (NOUN + O + SURU). Here are some examples:

NOUN		VERB			
DENWA	'telephone'	denwa	(O)	SURU	'to telephone'
SAMPO	'a walk'	sampo	(O)	SURU	'to take a walk'
SOOJI	'cleaning'	sooji	(O)	SURU	'to clean'
SHIKEN	'a test'	shiken	(O)	SURU	'to test'
BENKYOO	'study'	benkyoo	(O)	SURU	'to study'
SHOOKAI	'introduction'	shookai	(O)	SURU	'to introduce'
RENSHUU	'practice'	renshuu	(O)	SURU	'to practice'

4. When a verb of a foreign language, such as Chinese or English, is adopted by the Japanese it can be made into a verb merely by the addition of SURU, just as a foreign adjective becomes an adjective (in effect) in Japanese through the addition to it of the particle NA. Here are examples of English loan words made into verbs:

ENGLISH	JAPANESE		
to test	tesuto	(O)	SURU
hiking	haikingu	(O)	SURU
to drive	doraibu	(O)	SURU
to dance	dansu	(O)	SURU
to knock	nokku	(O)	SURU

We have now to analyze the way in which these composite NOUN-plus-SURU verbs function within a sentence. The main task confronting us will be that of understanding and predicting the use of the particle O, for sometimes it MUST appear in the sentence and sometimes it MUST NOT, and then again sometimes it is quite OPTIONAL.

1. KEY EXAMPLES

1. [beŋk^{y}oo+o+šimas] [beŋk^{y}oo+šimas]
   Benkyoo o shimasu./ Benkyoo shimasu.
   'I do studying.' / 'I study.'

2. [nihoŋŋo+o+beŋk^{y}oo+šimas]
   Nihongo o benkyoo shimasu.
   'I study Japanese.'

3. [nihoŋŋo+no+beŋk^{y}oo+o+šimas]
   Nihongo no benkyoo o shimasu.
   'I do my Japanese study.'
   'I study Japanese.'

2. STRUCTURE FRAME

Note when the particle O is permitted after the noun preceding SURU, when it is not permitted, and when it is nearly always obligatory. The symbol (( )) is here used to indicate RARE optional omission.

1			BENKYOO	(O)	SHIMASU
			Sooji	(O)	shimasu
			Tesuto	(O)	shimashita
			Annai	(O)	shimashita
2	NIHONGO	O	BENKYOO		SHIMASU
	Heya	O	sooji		shimasu
	Roketto	O	tesuto		shimashita
	Hiroshima	O	annai		shimashita
3	NIHONGO	NO	BENKYOO	((O))	SHIMASU
	Heya	no	sooji	((O))	shimasu
	Roketto	no	tesuto	((O))	shimashita
	Hiroshima	no	annai	((O))	shimashita

3. REMARKS

1 Section 1: When no other object is expressed O is optional after the noun preceding SURU.

2 Section 2: When another object is expressed the noun and SURU form one word; O must not be used after the noun preceding SURU.

3 Section 3: When the noun preceding SURU is modified O is nearly always used; it could be omitted, however, in certain cases. The SURU in this section thus functions as any other DYNAMIC VERB.

4 The examples in Sections 2 and 3 are interchangeable; i.e., the corresponding examples in each mean basically the same thing.

PRACTICE

1. Substitute for the OBJECT the words given below.

a) NIHONGO O benkyoo shimasu.

roshiago
Sheekusupia
furansugo
porutogarugo

b) HEYA O sooji shimasu.

uchi
gurando
kyooshitsu
taipuraitaa

kanji
kana
furui kotoba
suugaku

jikkenshitsu
jidoosha
ofuro
ofuroba

c) ROKETTO O tesuto shimashita.

ano hito
teepurekoodaa
nairon no shatsu
ano hito no nihongo
atarashii jidoosha
"kanamaishin"

d) HIROSHIMA O annai shimashita.

Enoshima
Kyuujoo
Hokkaidoo
Chiba ken
fune no naka
kooba
Setonaikai

2. Change the following into sentences of the type in Section 3 of the Frame.

EXAMPLE: Nihongo o benkyoo shimasu.
Nihongo no benkyoo o shimasu.

1) Shiberia de roketto o tesuto shimashita.
2) Kyoo wa ningen roketto o shiken shimasu.
3) Oniisan wa yakyuu o renshuu shimasen deshita.
4) Inaka no hito wa machi o kembutsu shimasu.
5) Machi no hito wa inaka o kembutsu shimasu.
6) Inaka no hito wa machi o kembutsu shimasu. Soshite machi no hito wa inaka o kembutsu shimasu.
7) Gaikoku no hito wa watashi no nihongo o tesuto shimasen.
8) Gaikoku no hito ni Kamakura o annai shimashita.
9) Maruko Pooro wa Yooroppa ni Nihon o shookai shimashita.
10) Kyoo oneesan wa niwa o sooji shimasen deshita.

3. Now do the opposite in this exercise.

EXAMPLE: Nihongo no benkyoo o shimasu.
Nihongo o benkyoo shimasu.

1) Atarashii jidoosha no tesuto o shimashita.
2) Haru Kansai no kembutsu o shimasu.
3) Natsu Hokkaidoo no kembutsu o shimasu.
4) Mainichi Sheekusupia no benkyoo o shimasu.
5) Ano kaisha de eigo no tesuto o shimasen.
6) Tomodachi no Inoguchi san no shookai o shimasu.
7) Amerika de Washinton no kembutsu o shimashita.
8) Kinoo mae no ka no tesuto o shimashita.
9) Sensei no akusento no mane o shimashita.
10) Etsuko san wa chanoma no sooji o shimashita.

4. Make complete sentences by using an appropriate form of SURU; use O whenever it is NORMALLY used.

EXAMPLES: Ano hito wa mainichi benkyoo . . .
Ano hito wa mainichi benkyoo shimasu.

Haha wa kaimono . . .
Haha wa kaimono o shite imasu.

1) Amerika no haha ni tayori . . .
2) Chichi to sensei wa nagai hanashi. . .
3) Watashi no tomodachi wa kyonen kekkon . . .
4) Shubaitsaa wa Afurika de isha . . .
5) Watanabe Akira san o shookai . . .
6) Watashi wa kuni o ai . . .
7) Watashitachi wa Amerika de kaimono . . .
8) Ashita anata no uchi ni denwa . . .
9) Moo uchi no sooji . . .
10) Chichi to ani wa kekkon no soodan . . .

5. Correct those of the following sentences which are wrong.

1) Chichi to haha wa issho ni kaimono shimasu.
2) Watashi wa kuni o ai o shimasu.
3) Kinoo gakkoo no annai shimashita.
4) Otooto wa kyoo benkyoo o shimasen deshita.
5) Maruko Pooro wa Nihon no shookai shimashita.
6) Haru Kyooto o kembutsu shimasu.
7) "Akuromaishin" o tesuto shimashita.
8) Kono heya de shiken o shimasu.
9) Asatte SURU no shiken o shimasu.
10) Asatte SURU o shiken o shimasu.

6. Translate into Japanese:

1) Have you been around Kamakura already?
2) What are you studying?
3) I will show you around the Inland Sea.
4) I am doing some math study.
5) I will phone you tomorrow.
6) They are having a consultation in that room.
7) I am going to clean this car today.
8) Is he married already?
9) No, he hasn't married yet.
10) Setsuko introduced her friends to her mother.

(FOR FUTURE REFERENCE)

A NOUN-PLUS-SURU composite verb often expresses the same idea, but in different words, that is expressed by an ordinary verb also. The result is a pair of synonyms that, in basic meaning at least, are interchangeable, in somewhat the same way as 'to use' and 'to make use of', or 'to use' and 'to employ' are interchangeable in meaning. The following are some common synonymous verbs of this kind:

ORDINARY Verb	COMPOSITE with SURU		
kariru	HAISHAKU	SURU	'to borrow'
kotaeru	HENJI	SURU	'to answer'
kawaru	HENKA	SURU	'to change'
kuraberu	HIKAKU	SURU	'to compare'
ibaru	JIMAN	SURU	'to be proud of'
kau	KAIMONO	SURU	'to buy'
arasou	KENKA	SURU	'to quarrel'
nozomu	KIBOO	SURU	'to desire'
maneru	MANE	SURU	'to imitate'
tsukau	RIYOO	SURU	'to make use of'
hayaru	RYUUKOO	SURU	'to be fashionable'
tamesu	SHIKEN	SURU	'to test'
butsukaru	SHOOTOTSU	SURU	'to clash, collide'
mookeru	TOKU	SURU	'to make profit'

Though each pair of synonymous verbs means almost the same thing, yet, because expressions sometimes become "consecrated", or because slightly differing connotations have accrued to the basic meanings, the synonyms are not always interchangeable in use. (To take an example in English, one does not say 'May I employ your pen a minute?') Sometimes, too, the Japanese composite verb has about it a technical or literary tone, or a formal pretentiousness that is lacking in the ordinary verb; this is not true of the composites above, however, for most of them have become quite colloquial.

Let us look at another group of composite verbs:

ORDINARY Verb	COMPOSITE with SURU		
tamesu	JIKKEN	SURU	'to experiment'
hanashiau	KAIDAN	SURU	'to hold a conference'
kazoeru	KEISAN	SURU	'to count'
shiraberu	KENKYUU	SURU	'to investigate'
kimeru	KESSHIN	SURU	'to decide'
wakeru	KUBETSU	SURU	'to divide'
oshieru	KYOOIKU	SURU	'to educate'
yurusu	KYOKA	SURU	'to permit'
wakaru	RIKAI	SURU	'to understand'
tatakau	SENSOO	SURU	'to fight'
tazuneru	SHITSUMON	SURU	'to ask a question'
hanareru	SHUPPATSU	SURU	'to depart'
tsuku	TOOCHAKU	SURU	'to arrive'

In this second list the ordinary verbs are NOT interchangeable in meaning with the composite verbs. These latter are not synonyms of the ordinary verbs, but particular instances or particular applications of the ordinary verbs. Thus KAZOERU means any kind of counting, but KEISAN SURU is the counting up or calculating of sums, figures, costs: a shop-keeper counts up the total cost of several items being purchased; a clerk figures up a week's account. WAKERU is 'divide', but KUBETSU SURU is 'divide into groups or classes', 'distinguish'.

What was said about the first group of verbs holds true again of this group, and perhaps more so; namely, that the composite verb may sometimes have a formal or literary ring to it, so that the ordinary verb is more suitable in ordinary everyday conversation.

Oftentimes a whole sentence can be simply and exactly expressed by the NOUN-plus-SURU composite. The following occur frequently in spoken language:

SENTENCE	COMPOSITE w. SURU		
Uchi ni kaeru	KITAKU	SURU	'return to one's home'
Kuni ni kaeru	KIKOKU	SURU	'return to one's country'
Gakkoo ni hairu	NYUUGAKU	SURU	'enroll in a school'
Byooin ni hairu	NYUUIN	SURU	'be hospitalized'
Byooin kara deru	TAIIN	SURU	'leave a hospital'
Shigoto o yameru	TAISHOKU	SURU	'retire from office/the job'
Soto ni deru	GAISHUTSU	SURU	'go out'
Minato ni hairu	NYUUKOO	SURU	'enter port'
Te o nigiru	AKUSHU	SURU	'shake hands'
Kuruma ga tomaru	TEISHA	SURU	'stop' (a vehicle, train)
Kuruma ga deru	HASSHA	SURU	'depart' (a vehicle, train)
Jibun o korosu	JISATSU	SURU	'commit suicide'
Kiboo o ushinau	SHITSUBOO	SURU	'lose hope, despair'
Kire o arau	SENTAKU	SURU	'wash clothes'

The composite verbs given in the preceding three Frames occur frequently and are not too uncommon for ordinary conversational purposes. Yet if an individual were to fill his speech with such composites the tone of his language would sound very formal indeed. Formal, colorless, and stiff. If the beginner is to make a choice of policy at all, it should be to prefer the ordinary Japanese verbs to the Chinese compound+SURU combinations without at the same time acquiring prejudices against the latter. After the student has gained more familiarity with Japanese he will be able to strike a balance. He will also be better able to judge which composite verbs have been incorporated into daily speech and which are formal-sounding and technical.

Finally, what has been explained in this section is explained for the sake of future reference, and to serve as a guide in understanding any composites with SURU to be used later in the grammar. The student is not expected nor exhorted to memorize the lists above.

8.2 SURU CONTRASTED WITH NARU

A. THEORY

1. KEY EXAMPLES

1. [kodomo+o/iša+ni+šimašta]
   Kodomo o isha ni shimashita.
   '(He) made his son a physician.' (lit.)

2. [kodomo+wa/iša+ni+narimašta]
   Kodomo wa isha ni narimashita.
   '(His) boy became a doctor.'

3. [gakkoo+o/kirei+ni+šimašta]
   Gakkoo o kirei ni shimashita.
   '(We) cleaned up the school (buildings).'

4. [gakkoo+wa/kirei+ni+narimašta]
   Gakkoo wa kirei ni narimashita.
   'The school buildings were made clean.'

5. [tokei+o+yasku+šimašta]
   Tokei o yasuku shimashita.
   '(They) lowered the cost of watches.'

6. [tokei+wa/yasku+narimašta]
   Tokei wa yasuku narimashita.
   'Watches have become cheaper.'

2. STRUCTURE FRAME

Note how the OBJECT of SURU becomes the TOPIC of NARU.

	TOPIC		OBJECT		END RESULT		VERB
END RESULT IS NOUN	1		KODOMO	O	ISHA	NI	SHIMASHITA
			Akemi chan	o	kodomo	ni	shimashita
			Sono hito	o	tomodachi	ni	shimashita
			Sono yama	o	kooen	ni	shimashita
	2 KODOMO	WA			ISHA	NI	NARIMASHITA
	Akemi chan	wa			kodomo	ni	narimashita
	Sono hito	wa			tomodachi	ni	narimashita
	Sono yama	wa			kooen	ni	narimashita
END RESULT IS Q. N.	3		GAKKOO	O	KIREI	NI	SHIMASHITA
			Tesuto	o	kantan	ni	shimashita
			Kaisha	o	rippa	ni	shimashita
			Seito	o	joozu	ni	shimashita
	4 GAKKOO	WA			KIREI	NI	NARIMASHITA
	Tesuto	wa			kantan	ni	narimashita
	Kaisha	wa			rippa	ni	narimashita
	Seito	wa			joozu	ni	narimashita
END RESULT IS ADJ.	5		TOKEI	O	YASU-	KU	SHIMASHITA
			Oobaa	o	chiisa-	ku	shimashita
			Nihon	o	tsuyo-	ku	shimashita
			Uchi	o	hiro-	ku	shimashita
	6 TOKEI	WA			YASU-	KU	NARIMASHITA
	Oobaa	wa			chiisa-	ku	narimashita
	Nihon	wa			tsuyo-	ku	narimashita
	Uchi	wa			hiro-	ku	narimashita

3. REMARKS

1. The END RESULT is that INTO WHICH something is made or the state INTO WHICH something is changed. The capitalized words in the sentences below are examples of end results in English:

He made his son A DOCTOR. They made the rooms MORE CHEERFUL.
His son became A DOCTOR. The rooms became MORE CHEERFUL.

A noun or a qualitative noun is used with NI; it is the thing INTO which something is made. An adjective is inflected into the -KU form.

2. The verb NARU may be considered as the equivalent NON-DYNAMIC VERB of SURU. SURU means 'to do', whereas NARU means 'to become' or 'to be done, be made'. NARU does not express an activity but the STATE in which a thing is.

3. The expressions NI NATTE IMASU and DE ARIMASU (DESU) mean nearly the same thing (except when DESU is functioning as a substitution word), and quite frequently they are interchangeable. It might be of some help in this matter to consider NARU as made up of NI + ARU, while DESU is a contraction of DE + ARU.

B. PRACTICE

1. Make complete sentences substituting the suggested words for the word in capital letters.

1) Sono tatemono o GAKKOO ni shimasu.

mise	hooru	sukeetorinku	hoteru
depaato	resutoran	terebi no kooba	fune no kaisha
uchi no gareeji		kamera no mise	

2) Ogura san wa sono hito o TOMODACHI ni shimashita.

okusan	isha	koochi	riidaa
seerusuman	pitchaa	sakkaa no koochi	
kuruma no seerusuman		sono machi no hoteru no kokku	

3) Konno san to Hara san wa gakkoo o YUUMEI ni shimashita.

rippa	nigiyaka	taisetsu	
kirei	shizuka	benri	
ookii	atarashii	tsuyoi	yoi
hiroi	omoshiroi	akarui	utsukushii

2. Supplying SURU and the necessary particles, make complete sentences like those shown in the Frame.

1) sono heya jikkenshitsu
2) Weebaa san gaido
3) niwa kirei
4) heya hiroi
5) okusan koohii atsui
6) sensei tesuto muzukashii
7) sensei tesuto kantan
8) watashi sono isu hikui
9) sono hito kaisha rippa
10) sensei seito joozu
11) oisha san sono byoonin joobu
12) Sumida san hanashi omoshiroi
13) mise no hito tokei yasui
14) sakura no hana machi kirei
15) mise no hito ooki na oobaa chiisai
16) koochi joozu na hito sono chiimu no kyatchaa

17) Neeru — Indo — yoi kuni
18) Piramiddo — Ejiputo — yuumei
19) neesan — otooto no kotoba — yoi
20) koochi — sono chiimu — tsuyoi
21) Oozeki san — Akemi chan — kodomo
22) otoosan — sono wakai onna no hito — Yoshio no okusan
23) sono kuni no hito — sono rippa na hito — oosama
24) Fukai san — sono furui jitensha — taisetsu
25) Kawada san — oobaa — okane

3. In this exercise replace DESU by NARIMASHITA. Make the necessary changes.

EXAMPLE: Kodomo wa isha desu.
Kodomo wa isha ni narimashita.

1) Hanashi wa omoshiroi desu.
2) Empitsu wa mijikai desu.
3) Eki wa chikai desu.
4) Seito wa joozu desu.
5) Sono tokoro wa abunai desu.
6) Akachan wa joobu desu.
7) Fukui san wa byooki desu.
8) Tonari no hito wa gakkoo no sensei desu.
9) Sono hito wa yuumei-na isha desu.
10) Kinoo kara samui desu.
11) Kono machi wa shizuka na machi desu.
12) Kikuchi Kan no hon wa yuumei desu.
13) Watashi wa hamu ga kirai desu.
14) Yamamoto san no kodomo wa ookii desu.
15) Yasuji san wa rippa na hito desu.
16) Ano uchi no niwa wa kirei desu.
17) Akachan wa byooki ga warui desu.
18) Tomodachi wa tenisu ga joozu desu.
19) Watashi wa kono hon no hanashi ga suki desu.
20) Kinoo no gogo kara ii tenki desu.

4. Supply particles correctly for the spaces indicated.

EXAMPLE: Kodomo ( ) isha ni narimashita.
Kodomo WA isha ni narimashita.

1) Rajio no oto ( ) ookiku shimashita.
2) Ookii oto ( ) chiisaku narimashita.
3) Warui hito ( ) yoku narimashita.
4) Warui tokoro ( ) yoku shimashita.
5) Muzukashii mondai ( ) yasashiku shimasu.
6) Yasumi ( ) mijikaku narimashita.
7) Nekutai ( ) mijikaku shimashita.
8) Yowai karada ( ) tsuyoku shimashita.

9) Yasuji kun ( ) ii seito ni narimashita.
10) Kantan na koto ( ) fukuzatsu ni shimashita.
11) Oya wa kodomo ( ) isha ni shimashita.
12) Oota san ( ) yuumei na isha ni narimashita.
13) Ano mise de sono shina no nedan ( ) yasuku shimashita.
14) Omoshiroi hanashi ( ) tsumaranaku narimashita.
15) Seitotachi ( ) shizuka ni shite imashita.

5. Complete the following using either SHIMASU/SHIMASHITA or NARIMASU/NARIMASHITA as the given portion demands.

1) Byoonin wa genki
2) Ookii heya o chiisaku
3) Kaimono wa benri
4) Sono shinamono ga yasuku
5) Heya no naka o kirei
6) Sono jinja wa yuumei
7) Ano kooen o hiroku
8) Kirai na mono ga suki
9) Nobuo kun wa chiimu no kyatchaa
10) Ano hito wa mise o ookiku
11) Takada san wa kodomo o sensei
12) Ano joobu na hito ga byooki
13) Shizuka na machi ga nigiyaka
14) Kodomo wa sono ehon o taisetsu
15) Ashita kara gakkoo ga yasumi

6. In the following replace DESU by NI NATTE IMASU. Remember that the two mean practically the same thing. With adjectives the form is -KU NATTE IMASU.

1) Heya no naka wa kirei desu.
2) Byooin no shita wa hiroi michi desu.
3) Gasu sutoobu wa ima yasui desu.
4) Sono tokoro wa ima yuumei desu.
5) Kono banana wa warui desu.
6) Niwa no mannaka wa takai desu.
7) Yama no ue wa hiroi desu.
8) Kare wa rippa na hito desu.
9) Kyoo no tesuto wa yasashii desu.
10) Takano san wa ima kono gakkoo no koochoo desu.
11) Hoteru no mukoo wa umi desu.
12) Hachimanguu no ushiro wa yama desu.
13) Ano tonneru no mukoo wa kooen desu.
14) Ano biru no shita wa ooki na resutoran desu.
15) Kono kawa no mukoo wa Tookyoo-to desu.
16) Tatemono no mae wa hiroi niwa desu.
17) Kono heya no ue wa Sasaki san no heya desu.
18) Ano umi no mukoo wa Shiberia desu.
19) Kono teeburu no ue wa purasuchikku desu.
20) Uchi no mae wa hiroi michi desu.

7. FOR ADVANCED STUDY: Change each of the following into a sentence ending in NI NATTE IMASU whenever the meaning permits it; otherwise leave the sentence unchanged. N. B.: When using NI NATTE IMASU, the location becomes the topic. Therefore if one can say the topic _is_ the attribute, NI NATTE IMASU is possible; otherwise it is not.

EXAMPLES: Yama no ue ni kooen ga arimasu.
Yama no ue wa kooen ni natte imasu.
(The top of the hill is truly a park, so the change is possible here.)

Tsukue no ue ni pen ga arimasu.
(No change is possible. The top of the desk is not a pen.)

1) Kami wa kaban no naka desu.
2) Kono ue wa saka desu.
3) Uchi no ushiro ni yama ga arimasu.
4) Ano mura ni yuumei na tera ga aru.
5) Tsukue no ue ni hankechi ga arimasu.
6) Koko no shita ni kyooshitsu ga aru.
7) Niwa no mannaka ni ki ga arimasu.
8) Tonari ni chichi no heya ga arimasu.
9) Kono heya ni sutoobu ga arimasu.
10) Gakkoo no mae ni gurando ga arimasu.
11) Kawa no soba ni kooen ga arimasu.
12) Hako no naka ni ringo ga arimasu.
13) Ano fune no ue ni ookii dekki ga arimasu.
14) Mise no mae ni ooki na shoouindoo ga aru.
15) Kono biru no shita ni ookii mootaa-puuru ga aru.

8.3 SURU AS A NON-DYNAMIC VERB

SURU can also be used as a non-dynamic verb. This usage is rather limited, however, and the Frame presents the most frequently used Headings. These Headings are amplified in the drill, and it is in some such amplified form that they usually occur.

...ki	GA	SHIMASU	'(I) have the impression that ...'
...oto	GA	SHIMASU	'There is a ... sound'
...aji	GA	SHIMASU	'...has a ... taste'
...koe	GA	SHIMASU	'... voice is heard'
...nioi	GA	SHIMASU	'... has a ... smell'
...kanji	GA	SHIMASU	'(I) have a ... feeling'
...zutsuu	GA	SHIMASU	' ... have a .. headache'
...kimochi	GA	SHIMASU	'(I) have a feeling that ...'
...ashioto	GA	SHIMASU	'...footsteps sound ...'
...nagamochi	GA	SHIMASU	'... lasts long'

Perhaps the most common use of this pattern is to describe the existence of a certain sensible effect or sensation. When we say 'existence' we mean the concrete, here-and-now presence or production of that effect or sensation. In this pattern SURU has a meaning very close to that of ARU, though with its own connotations of here-and-now existence. The dif-

ference between KONO HANA WA II NIOI GA ARIMASU and KONO HANA WA II NIOI GA SHIMASU is that the former states that the aroma exists, while the latter states that the aroma is being produced.

PRACTICE

Modify the capitalized words by the words given below them.

EXAMPLE: KI ga shimasu.
sonna ---- Sonna ki ga shimasu.('That is the impression I have.')

1) OTO ga shimashita.

hen
genkan de hen
jidoosha
niwa de jidoosha
ooki.
tonari no heya de ooki
jettoki

2) AJI ga shimasu.

ii
iya
kono tabemono wa ii
biiru
kono mizu wa biiru
sore wa donna
kono tamago wa sakana

3) KOE ga shimashita.

hen
ookii
tonari no heya de ookii
Moriya kun

4) NIOI ga shimasu.

ii
kono tabako wa ii
kore wa hana
tabako
kono heya wa tabako
koko wa umi
kusai
kono sakana wa kusai

5) ZUTSUU ga shimashita.

hidoi
kinoo
watashi wa kinoo hidoi

6) ASHIOTO ga shimashita.

soto de
Yahata kun
uchi no soto de Yahata kun
hito
niwa de hito

7) NAGAMOCHI ga shimasen.

kono fuku wa
kono kutsu wa
kono tenki wa
natsu niku wa
natsu miruku wa
ima no naikaku wa

KI GA SHIMASU, KANJI GA SHIMASU, and KIMOCHI GA SHIMASU are normally modified by verbs, a type of modification to be seen in a later lesson. Often they are modified simply by SONNA:

Sonna ki ga shimasu.
'That is my impression.'

Sonna kimochi ga shimasu.
'That's the feeling I get.'

8.4 WHERE JAPANESE AND ENGLISH VERBS DIFFER

A. THEORY

1. KEY EXAMPLES

1. [kono+basu+wa/hibiya+o+toorimas̥]
   Kono basu wa Hibiya o toorimasu.
   'This bus passes along Hibiya (Park).'

2. [yokohama+de/deŋša+o+orimas̥ta]
   Yokohama de densha o orimashita.
   'We got off the train in Yokohama.'

3. [seito+wa/guraundo+o+haš̥tte+imas]
   Seito wa guraundo o hashitte imasu.
   'The students are running about the grounds.'

4. [kʸoo+wa/gakkoo+o+yasumimas̥]
   Kyoo wa gakkoo o yasumimasu.
   'I am taking a day off from school today.'

5. [wataši+wa/okane+ŋa+irimas̥]
   Watashi wa okane ga irimasu.
   'I need some money.'

6. [ano+gaiǰiŋ+wa/nihoŋŋo+ŋa+dekimas̥]
   Ano gaijin wa nihongo ga dekimasu.
   'That foreigner can speak Japanese.'

7. [seŋsei+wa/eiŋo+ŋa+wakarimas]
Sensei wa eigo ga wakarimasu.
'Our teacher understands English.'

2. STRUCTURE FRAME

Note the English equivalents of the Japanese verbs. Verbs which have an object in Japanese do not necessarily have one in English; verbs which do not have an object in Japanese can have one in English.

	Japanese Dynamic			Eng. Intransitives
1 KONO BASU WA	HIBIYA	O	TOORIMASU	passes (by/along)
Tokidoki	Ginza	o	arukimasu	walk (along)
2 YOKOHAMA DE	DENSHA	O	ORIMASHITA	got off of
Kinoo	uchi	o	demashita	went out of, left
3 SEITO WA	GURANDO	O	HASHITTE IMASU	are running about
Hikooki ga	sora	o	tonde imasu	is flying (in)
4 KYOO WA	GAKKOO	O	YASUMIMASU	rest from
Ano hito wa	basu	O	MATTE IMASU	is waiting for
Te de	watashi	O	SASHIMASHITA	pointed at
Ano hito wa	kodomo	O	SAGASHITE IMASU	is looking for

	Japanese Non-dynamic			Eng. Transitives
5 WATASHI WA	OKANE	GA	IRIMASU	need
6 ANO GAIJIN WA	NIHONGO	GA	DEKIMASU	can speak
7 SENSEI WA	EIGO	GA	WAKARIMASU	understands
Ano yama kara	umi	GA	MIEMASHITA	could see
Sensei no	koe	GA	KIKOEMASEN	cannot hear
Mainichi ano	hito	NI	AIMASU	meet
Tokidoki	uma	NI	NORIMASU	ride
Seito wa moo	gakkoo	NI	HAIRIMASHITA	entered

3. REMARKS

1. The verbs listed in the first portion of the upper Frame are VERBS OF MOTION, and their objects are the places where the motion occurs or the places affected, as it were, by the motion. If given literal equivalents they might be more understandable (e.g., 'fly the sky', 'walk the Ginza', 'leave the house'), but the main problem is not the understanding of them. Rather, since in English these verbs of motion are more com-

monly intransitive verbs with prepositional phrases, the student will tend to supply such prepositions in Japanese, using some other particles than the particle O. For example, the student might say SORA NI TONDE IMASU, or GINZA DE ARUKIMASU, and so on.

2. DERU and ORIRU, however, may be used with KARA instead of O:

Uchi O demashita, or, Uchi KARA demashita.
'He went out of the house.'

Basu O orimashita, or, Basu KARA orimashita.
'He got off the bus.'

3. The verbs given in the second section of the upper Frame occur often and are especially liable to misuse by English-speaking students.

NEVER SAY: Gakkoo KARA yasumimasu.
Densha NI matte imasu.
Kodomo NI sagashite imasu.

DO SAY: Gakkoo O yasumimasu.
Densha O matte imasu.
Kodomo O sagashite imasu.

There are many verbs of this type: DYNAMIC in Japanese but INTRANSITIVE in English. It must never be taken for granted that a particular verb will be the same in both languages.

4. The verbs in the lower Frame differ from those in the preceding two in that they are NON-DYNAMIC in Japanese but their equivalents in English are normally transitive verbs. "Normally", because it is possible to use corresponding intransitive verbs in English too, but that is not the usual case. One might say, for example, "Some money is needed", but if the person by whom it is needed is expressed at all, then the normal sentence will be something like: "He needs some money". In Japanese, however, the "normal" is a NON-DYNAMIC VERB.

To understand the Japanese way of thinking compare the following.

Mizu	GA	HOSHII DESU	literally:	'Water is desirable'
Ashi	GA	HAYAI DESU	"	'(His) feet are fast'
Sakana	GA	KIRAI DESU	"	'Fish is not likable'
Fujisan	GA	KIREI DESU	"	'Mt. Fuji is beautiful'
Gakkoo	GA	ARIMASU	"	'A school is there'
Kodomo	GA	IMASU	"	'Children are there'
Okane	GA	IRIMASU	"	'Money is needed'
Nihongo	GA	DEKIMASU	"	'Japanese is possible'
Nihongo	GA	WAKARIMASU	"	'Japanese is grasped'

Note that all of these verbs describe the subjects themselves, and do not indicate any activity. They are true Non-Dynamic verbs.

5. Compare now the following similar sentences:

Ano hito	WA	atama	GA	II DESU
Watashi	WA	otooto	GA	ARIMASU
Ano kata	WA	eigo	GA	DEKIMASU
Ano kata	WA	eigo	GA	WAKARIMASU

In all of these sentences there is a topic ('I am talking about...') and then a statement; a statement, not of an activity, but of the WAY A THING IS. In the Japanese language adjectives function exactly the same way as Non-Dynamic verbs: they indicate the WAY THINGS ARE.

6. The verbs in the second portion of the lower Frame are already well known, but they have been represented here because their English equivalents are transitive and take direct objects, whereas they themselves are preceded by NI, not O.

7. The verb DEKIRU can have a variety of English equivalents, even in its one meaning of 'be able (to)' (it has other meanings also). NIHONGO GA DEKIMASU means: 'can speak Japanese'; PIANO GA DEKIMASU means: 'can play the piano'; BENKYOO GA DEKIMASEN means: 'cannot study'. Thus the English equivalents will vary with the context.

B. PRACTICE

1. Using the word suggested make a sentence similar to the one given by the instructor.

EXAMPLE: Kono basu wa Hibiya o toorimasu. (EKI NO MAE)
Kono basu wa eki no mae o toorimasu.

1) Asa uchi o demashita. (HOTERU)
2) Kesa otera no niwa o arukimashita.(UMI NO SOBA)
3) Ooki na hikooki ga sora o tonde imasu.(YAMA NO UE)
4) Ima Foodo ga kono michi o toorimashita.(UCHI NO MAE)
5) Watashi wa raishuu Nihon o demasu.(INAKA)
6) Densha wa Tanna Tonneru o toorimashita.(HASHI NO UE)
7) Mainichi Amerika no jidoosha ga kono michi o toorimasu.(MA-CHI)
8) Kodomotachi ga kooen o hashitte imasu.(GAKKOO NO SOBA)
9) Tookyoo Eki de densha o orimashita.(BASU)
10) Haru Kansai o ryokoo shimasu.(HOKKAIDOO)

2. Replace the verb used by the instructor with the verb suggested after the sentence. Make the necessary particle changes.

1) Oono san wa uchi no mae de hataraite imasu.(ARUKU)

2) Ki no ue ni tori ga imasu.(TOBU)
3) Densha wa tonneru ni hairimashita.(DERU)
4) Nihombashi de basu ni norimasu.(ORIRU)
5) Umi no soba de asonde imasu.(HASHIRU)
6) Sono machi ni densha ga arimasen.(TOORU)
7) Tomodachi to Hakone ni ikimashita.(DORAIBU SURU)
8) Ima yotto ga shima no mae ni arimasu.(HASHIRU)
9) Tomodachi wa Hokkaidoo ni imasu.(RYOKOO SURU)
10) Ojiisan wa mainichi kooen de hatarakimasu.(SAMPO SURU)
11) Eki no mae de kaimashita.(TOORU)
12) Gakkoo no mae ni Foodo ga tomatte imasu.(HASHIRU)
13) Tokidoki sono yama ni noborimasu.(ARUKU)
14) Kono michi ni hito ga imasen.(ARUKU)
15) Sono hashi ni jidoosha wa hairimasen.(TOORU)

3. Substitute the suggested words correctly for some other word in the sentence.

EXAMPLE: Kyoo wa gakkoo o yasumimasu.(ASHITA)
Ashita wa gakkoo o yasumimasu.

1) Ashita wa gakkoo o yasumimasu. (KAISHA)
2) Ano hito wa kodomo o sagashite imasu.(UCHI)
3) Basu o matte imasu.(OKYAKU SAN)
4) Basu o matte imasu.(DARE)
5) Ano onna no ko wa okane o sagashite imasu. (KIPPU)
6) Gogo gakkoo o yasumimasu.(SHIGOTO)
7) Kodomo o sagashite imasu ka ?(DARE)
8) Yubi de watashi o sashimashita.(OTOOSAN)
9) Basu o matte imasu ka? (DARE)
10) Eki ni ikimasu.(SAGASHITE IRU)
11) Uchi no naka ni hairimashita.(SAGASU)
12) Kondoo kun ni kikimashita.(SASU)
13) Haha wa sensei ni hanashite imasu. (MATSU)
14) Haha ni tegami o kaite imasu. (MATSU)
15) Imooto ni kaimashita.(SAGASU)
16) Poketto no naka ni iremashita.(SAGASU)
17) Yotsuya Eki no mae de basu ni norimasu.(MATSU)
18) Kodomo no kippu o kaimashita.(SAGASU)
19) Dare ni tsukurimashita ka? (MATSU)
20) Ano hito wa gaido o sagashite imasu. (TOMODACHI)

4. The instructor will read each of the following. Those that are correct should be repeated by the student, those that are wrong should be phrased correctly.

1) Watashi wa raishuu Nihon o demasu.
2) Ototoi omoshiroi Nihonjin o aimashita.
3) Kinoo kono mise o hairimashita.

4) Kyoo wa yama de arukimasu.
5) Asoko de anata ni matte imasu.
6) Dono densha o norimasu ka?
7) Nani ni sagashite imasu ka?
8) Asa uchi kara demashita.
9) Kamakura de densha o norimasu.
10) Kamakura de densha kara orimashita.
11) Hoteru no mae de basu o orimashita.
12) Kooen de sampo shite imasu.
13) Kono michi ni basu ga toorimasen.
14) Mainichi ano hito o aimasu.
15) Tokidoki uma o norimasu.
16) Asa kara anata ni matte imashita.
17) Kodomo wa Waseda o hairimashita.
18) Kodomo wa Waseda o demashita.
19) Natsu wa Hokkaidoo o ryokoo shimasu.
20) Seito wa guraundo ni hashitte imasu.

5. In this exercise supply a correct particle in the space provided.

1) Kanojo wa eigo ( ) hanashimasu.
2) Kanojo wa eigo ( ) dekimasu.
3) Kanojo wa eigo ( ) wakarimasu.
4) Herikoputaa no oto ( ) kikimashita.
5) Herikoputaa no oto ( ) kikoemasu.
6) Heya no mado kara umi ( ) mimasu.
7) Heya no mado kara umi ( ) miemasu.
8) Watashi wa jidoosha ( ) motte imasu.
9) Watashi wa jidoosha ( ) irimasu.
10) Kare wa tenisu ( ) dekimasu.
11) Kare wa tenisu ( ) yarimasu.
12) Beru no oto ( ) kikoemashita.
13) Beru no oto ( ) kikimashita.
14) Kitagawa san wa furansugo ( ) wakarimasu ka?
15) Anata wa kono shigoto ( ) dekimasu ka?
16) Anata wa kono shigoto ( ) shimashita ka?
17) Watashi wa sore ( ) shirimasen.
18) Watashi wa sore ( ) wakarimasen.
19) Atarashii jibiki ( ) irimasu.
20) Atarashii jibiki ( ) kaimashita.
21) Mukoo kara densha no oto ( ) kikoemasu.
22) Ura no yama kara tokidoki Chiba-ken ( ) miemasu.
23) Kono bunshoo no imi ( ) wakarimasu ka?
24) Kono bunshoo no imi ( ) shitte imasu ka?
25) Tomodachi no Kitano san wa gitaa ( ) hikimasu.
26) Tomodachi no Kitano san wa gitaa ( ) dekimasu.
27) Ura no niwa de kodomo no koe ( ) kikoemashita.
28) Sono yama no ue kara Kamakura no umi ( ) miemasu.

29) Enoshima kara Fujisan ( ) mimashita.
30) Atarashii kutsu ( ) irimasu.

6. Complete the following with an appropriate verb.

EXAMPLE: Koko kara sensei no koe ga . . .
Koko kara sensei no koe ga kikoemasen.

1) Kamakura Eki de densha ni . . .
2) Kamakura Eki de densha o . . .
3) Kodomo wa kooen o . . .
4) Kodomo wa kooen de . . .
5) Atarashii uma o . . .
6) Tokidoki uma ni . . .
7) Tokidoki tomodachi to . . .
8) Tokidoki tomodachi ni . . .
9) Watashi wa piano ga . . .
10) Tokidoki Kaneko san ni . . .
11) Uchi no mae ni jidoosha ga . . .
12) Uchi no mae o jidoosha ga . . .
13) Uchi no mae de jidoosha o . . .
14) Uchi no mae de jidoosha ni . . .
15) Uchi kara fune no sairen ga . . .
16) Uchi kara fune no sairen o . . .
17) Kobayashi san to yama ni . . .
18) Kobayashi san to yama o . . .
19) Seitotachi wa moo gakkoo ni . . .
20) Seitotachi wa moo gakkoo o . . .
21) Ano hito wa poketto no naka o . . .
22) Ano hito wa poketto no naka ni . . .
23) Ano machi o basu ga . . .
24) Ano machi ni basu ga . . .
25) Densha wa moo eki ni . . .
26) Densha wa moo eki o . . .

7. Translate into Japanese. This is also a review of questions ask-
ıg for information.

1) Mrs. Longman, what sort of cook are you looking for?
2) What kind of glasses (eyeglasses) do you need?
3) What languages do you know? (Of these) which can you speak?
4) Where is Mr. Kitayama taking his walk?
5) What bus are you waiting for, Mrs. Hirabayashi?
6) Where did you get off the train?
7) Which day's paper are you looking for?
8) At what were you pointing, Hana chan?
9) When will you take off from work, Auntie?
10) What interesting places will you pass through on this trip?
11) When did those noisy birds fly over the island here?
12) Which one are you pointing at, Eiichi? They are <u>all</u> blue.

13) When did your ship arrive at Hong Kong, Doctor?
14) Where did you look?
15) Where was the yacht sailing? Over there on the sea?

8.5 LOCATION: DE CONTRASTED WITH NI

A. THEORY

1. KEY EXAMPLES

1. [tori+ŋa+su+o/ki+no+ue+ni+tsukutte+imas]
   Tori ga su o ki no ue ni tsukutte imasu.
   'A bird is building a nest in the treetop.'

2. [tori+ŋa/ki+no+ue+de+naite+imas]
   Tori ga ki no ue de naite imasu.
   'Birds are singing in the treetops.'

3. [kodomo+wa/niwa+de+asonde+imas]
   Kodomo wa niwa de asonde imasu.
   'The children are playing in the garden.'

4. [kodomo+wa/niwa+ni+asonde+imas]
   Kodomo wa niwa ni asonde imasu.
   'The children are in the garden, playing.'

5. [ašta/uči+de+matte+imas]
   Ashita uchi de matte imasu.
   'I'll be waiting at home tomorrow.'

6. [ašta/uči+ni+matte+imas]
   Ashita uchi ni matte imasu.
   'I'll be at home tomorrow, waiting.'

2. STRUCTURE FRAME

A:

> NI: Signals the location (a) IN which something or somebody is PLACED or SITUATED (e.g., living, lying fallen, sitting, lined up, on sale...) or (b) TO which something is DIRECTED (e.g., riding, throwing, entering, putting, giving, asking ....).

1				
	TORI GA SU O	KI NO UE	← NI	TSUKUTTE IMASU
	Otoosan wa	Yokohama		sunde imasu
	Ojiisan wa	benchi		suwatte imasu
	Okane ga	michi		ochite imasu
	Seito ga	guraundo		narabimashita

B:

> DE: Signals the location WITHIN which some act or activity is CARRIED OUT or TAKES PLACE (e.g., singing, building, buying, hearing ...). The action is not directed towards any goal. No object is placed or situated anywhere.

2				
	TORI GA	KI NO UE	DE	NAITE IMASU
	Jidoosha o	sono kooba	DE	tsukurimasu
	Yoofuku wa	depaato	DE	kaimashita
	Nihongo o	gakkoo	DE	naraimashita
	Sono nyuusu o	uchi	DE	kikimashita

C:

> NI *or* DE: Can be used with certain verbs, depending on whether one wants to convey the idea of *A* above or the idea of *B*.

3/4	KODOMO WA	NIWA	DE/NI	ASONDE IMASU
5/6	ASHITA	UCHI	DE/NI	MATTE IMASU
	Terebi wa	ano mise	de/ni	utte imasu
	Sokuratesu wa	Girisha	de/ni	umaremashita

3. REMARKS

1. TORI GA KI NO UE NI SU O TSUKUTTE IMASU. The NI used here is the same NI of: DENSHA NI NORIMASU, GAKKOO NI IKIMASU, TEREBI NI DEMASHITA, as well as of: GAKKOO NI IMASU, GAKKOO NI ARIMASU. It indicates the place on which the birds are building their nest, and is seen, upon reflection, to be the quite natural particle to use. 'Building a nest' involves, in this case, PLACING bits of material together ONTO a limb or a branch.

The examples in the Frame illustrate yet other ways in which things might be placed or situated:

Yokohama ni sunde imasu.	'In Yokohama, living there.'
Benchi ni suwatte imasu.	'On the bench, sitting.'
Gurando ni narabimashita.	'Lined up on the playground.'

2. TORI GA KI NO UE DE NAITE IMASU. The DE indicates the place within which the birds' singing takes place. Thus the sentence as a whole is not concerned with whether or not the singing is directed (e.g., to other birds, to a human being), nor with the birds' being in those treetops. In other words, here the DE shows that one is describing the NAITE of NAITE IMASU and not the IMASU; one's emphasis is on the activity, not the situation. If one says: TORI GA KI NO UE NI NAITE IMASU, then one is thinking of their location in the treetops, rather than of their singing there. Thus, 'The birds are in the treetops, singing'.

3. KODOMO WA NIWA DE/NI ASONDE IMASU. This example should show clearly the different meaning a sentence takes, depending on which particle is used (and many verbs, if not most, may be used with either of these two location particles). KODOMO WA NIWA DE ASONDE IMASU answers the question: "What are the children doing?"; "They are playing in the garden". KODOMO WA NIWA NI ASONDE IMASU answers the question: "Where are the children?"; "They are in the garden, playing". Of course, these statements are not made only in answer to some question; the questions above are only devices to show the difference in meaning between the statements. Another way of looking at the second statement (with NI) is to consider the ASONDE as a modifier of the IMASU; KODOMO WA NIWA NI IMASU, ASONDE.

4. Remember that one may use E instead of NI to signal the location TO WHICH or INTO WHICH something is directed. The following examples show the surprising extent to which E may be used instead of NI.

Ki no soba E tachimashita.
Fune wa Firipin no umi E shizumimashita.

5. The student's attention is brought to the additional change in meaning that occurs in MISE NI UTTE IMASU, when NI is replaced by DE. Because of the change in emphasis the topic (or subject) also changes. MISE NI UTTE IMASU: 'It's/They're on sale in the shops'. MISE DE UTTE IMASU: 'He/she/they are selling it/them in the shop'.

B. PRACTICE

1. Provide correct particles for the sentences below. For the location, DE should be used. Carefully note the reason for this in each case.

EXAMPLE: Eigo ( ) Igirisu ( ) naraimashita.
Eigo wa Igirisu de naraimashita.

1) Sono eiga ( ) Tookyoo ( ) mimasu.
2) Tegami ( ) gakkoo ( ) kakimashita.
3) Sono nyuusu ( ) uchi ( ) kikimashita.
4) Sensei ( ) jinja no mae ( ) aimashita.
5) Tokidoki biiru ( ) biahooru ( ) nomimasu.
6) Kawasaki ( ) basu ( ) norimasu.
7) Kono kooba ( ) kono yotto ( ) tsukutte imasu.
8) Eigo ( ) Airurando ( ) naraimashita.
9) Depaato ( ) yoofuku ( ) kaimashita.
10) Daigaku ( ) doitsugo ( ) oshiemasu.
11) Koochoo ( ) kyooshitsu ( ) hanashite imasu.
12) Chichi ( ) basugaisha ( ) hataraite imasu.
13) Soto ( ) beesubooru ( ) yarimashita.
14) Atarashii hon ( ) Kanda ( ) kaimashita.
15) Heya ( ) purezento ( ) misemashita.
16) Yokohama ( ) fune ( ) orimashita.
17) Yama ( ) bentoo ( ) tabemashita.
18) Tegami ( ) Amerika ( ) yuubinkyoku ( ) dashimashita.
19) Yama no ue ( ) Fujisan ( ) mimashita.
20) Watashi no kutsu ( ) Furansu ( ) tsukurimashita.

2. Again supply correct particles. Use NI or E for the location.

1) Uchi ( ) yama no ue ( ) tatete imasu.
2) Ano hito ( ) michi ( ) tatte imasu.
3) Seito ( ) niwa ( ) narabimashita.
4) Ooki na kawa ( ) yama no naka ( ) nagarete imasu.
5) Kyoodai ( ) Berugii( ) sunde imasu.
6) Biru no ue ( ) adobaruun ( ) agarimashita.
7) Makka na hi ( ) yama no ushiro ( ) shizumimasu.
8) Tsumetai ame ( ) michi ( ) futte imasu.
9) Fune ( ) mizu ( ) uite imasu.
10) Sakura no hana ( ) atama no ue ( ) ochimashita.

3. Supply DE or NI/E as the meaning of the verb demands.

1) Shimbun wa eki no mae ( ) kaimasu.
2) Kono gakkoo ( ) eigo o oshiemasu.
3) Umi no soba ( ) bentoo o tabemashita.
4) Akai ha ga mizu no ue ( ) uite imasu.
5) Tori wa ki no ue ( ) tomatte imasu.
6) Mizu no naka ( ) okane ga ochimashita.

7) Kono jitensha wa Taiwan ( ) tsukurimashita.
8) Yama no ue ( ) uchi o tsukurimashita.
9) Ani wa machi no kooba ( ) tsutomete imasu.
10) Jibiki wa kyooshitsu ( ) tsukaimasen.
11) Jibiki wa Kazumi kun ( ) karimashita.
12) Okaasan wa inaka ( ) sunde imasu.
13) Densha no doa no mae ( ) hito ga narande imasu.
14) Uchi no ushiro ( ) kooba o tsukurimashita.
15) Sono kooba ( ) toranjisutaa o tsukurimasu.

4. In these sentences either DE or NI/E are possible. Complete the sentences not only with the particle of location but also with some topic.

EXAMPLE: Betto ( ) yasunde imasu.
Ojiisan wa betto de/ni yasunde imasu.

1) Eki no mae ( ) matte imasu.
2) Uchi no niwa no naka ( ) tomarimashita.
3) Betto no shita ( ) nete imasu.
4) Girisha ( ) umaremashita.
5) Ano mise ( ) utte imasu.
6) Niwa ( ) asonde imasu.
7) Niwa ( ) yasunde imasu.
8) Samui soto ( ) tatte imasu.
9) Tookyoo ( ) utte imasu.
10) Tonari no uchi no mae ( ) saite imasu.

5. In this exercise supply any appropriate location.

EXAMPLE: Sono eiga wa moo mimashita.
Sono eiga wa moo Tookyoo de mimashita.

1) Ashita matte imasu.
2) Hito ga narande imasu.
3) Piano o hikimasu ka?
4) Uchi o tsukurimashita.
5) Inu o kaimashita.
6) Otoosan wa nete imasu.
7) Jidoosha ga tomatte imasu.
8) Ame ga futte imasu.
9) Jidoosha o tsukurimasu.
10) Watashi no tomodachi wa hataraite imasu.
11) Hana ga saite imasu ka?
12) Tomodachi ga tsutomete imasu.
13) Hi wa shizumimasu.
14) Otoosan to okaasan wa sunde imasu.
15) Kawa ga nagarete imasu.
16) Yasui yoofuku o utte imasu.
17) Watashi wa umaremashita.
18) Sore wa kikimashita ka?
19) Kodomo ga ochimashita ka?
20) Anata wa tomatte imasu ka?

6. Translate into Japanese:

1) Where do you live?
2) Where were you born?
3) Where do you work?
4) Where did you go to school?
5) Where are you staying?
6) Where do you (go to) eat?
7) Where did you see Rigoletto?
8) Where did you put it?
9) Where did you buy that?
10) Where does one buy one's ticket?
11) Where are you getting off the train?
12) What are you doing there?
13) For whom are you waiting there?
14) What do they make in that factory?
15) Do you sell any English magazines in this bookstore?

COMMANDS AND REQUESTS

9.1 Morphology of the Verb (II)
9.2 Commands
9.3 Requests: Affirmative
9.4 Saying "Give" in Japanese

In the next few lessons the student will be introduced to some features of the Japanese language which reflect, in a special manner, ways of thinking that are distinctively Japanese. This distinctiveness, these novel (to the student) ways of thinking and of expressing one's thoughts, will make the study of these lessons interesting and easy. But this same distinctiveness and differing mode of thought and expression will make the practice and use of these characteristic features a challenging and difficult task, for no less than a change in his way of thinking will be demanded of the student.

He will become acquainted for the first time perhaps with the "Honorific Style", as it is called: a manner of addressing others which involves humble forms of speech when speaking of one's self, and respectful forms when speaking to, or of, another. He will meet INDIRECT ways of giving commands and of extending invitations, and will see expressions of UNCERTAINTY to indicate a lack of sureness and some probability.

To use with ease what he learns in these lessons, the student will have to go counter to some of his ingrained mental tendencies. Where he is accustomed to asking directly, he will have to learn to ask in roundabout fashion. What he has always stated positively, he will have to state with some uncertainty or hesitancy. When he would be inclined to use a certain Japanese formula because it corresponds to the English formula he would use in that same case, he will have to prefer the more appropriate and more truly Japanese way of expressing the idea.

The next few lessons, then, contain much that will call for the student's best efforts if he is to master the material presented.

9.1 MORPHOLOGY OF THE VERB (II)

The following chart of some verb forms should serve as a point of reference for the new matter presented in the next two lessons. All of the forms are not to be given equal consideration at this stage; by the completion of Lessons 9 and 10 only the -U base and -A base forms need be known actively for production. Passive recognition of the other forms is sufficient until they are treated in detail in later lessons.

A: VERBS ENDING IN -ERU AND -IRU

-u BASE	-a BASE	COMMAND FORM	-OO FORM
tab-ERU	tab-E	tab-ERO	tab-EYOO
m-IRU	m-I	m-IRO	m-IYOO

B: ALL OTHER REGULAR VERBS

yo-BU	yo-BA	yo-BE	yo-BOO
yo-MU	yo-MA	yo-ME	yo-MOO
shi-NU	shi-NA	shi-NE	shi-NOO
nu-GU	nu-GA	nu-GE	nu-GOO
ka-KU	ka-KA	ka-KE	ka-KOO
hana-SU	hana-SA	hana-SE	hana-SOO
ma-TSU	ma-TA	ma-TE	ma-TOO
hara-U	hara-WA	hara-E	hara-OO
i-U	i-WA	i-E	i-OO
su-U	su-WA	su-E	su-OO
omo-U	omo-WA	omo-E	omo-OO
aga-RU	aga-RA	aga-RE	aga-ROO
to-RU	to-RA	to-RE	to-ROO
oku-RU	oku-RA	oku-RE	oku-ROO
*shabe-RU	shabe-RA	shabe-RE	shabe-ROO
*hashi-RU	hashi-RA	hashi-RE	hashi-ROO

C: IRREGULAR VERBS

s-URU	sh-I	sh-IRO	sh-IYOO
k-URU	k-O	k-OI	k-OYOO
-ma-SU	-ma-SE	-ma-SE	-ma-SHOO
nasa-RU	nasa-RA	nasa-I	
kudasa-RU	kudasa-RA	kudasa-I	
irassha-RU	irassha-RA	irassha-I	

D: ADJECTIVES

na-I	na-KU		na-KAROO
yo-I	yo-KU		yo-KAROO
usu-I	usu-KU		usu-KAROO
hoshi-I	hoshi-KU		hoshi-KAROO

EXPLANATION

1. To obtain the -A base: (a) VERBS ENDING IN -ERU AND -IRU, drop the final /-ru/; (b) ALL OTHER REGULAR VERBS, replace the final /-u/ by /-a/. One phonetic change occurs in the latter group of verbs:

   vowel+/a/ :: vowel+/w/+/a/

   Note the irregular -A bases of SURU, KURU, and the auxiliary -MASU. The verbs NASARU, KUDASARU and IRASSHARU are not irregular in the -A base.

2. To the -A base the negative NAI is added to form the Familiar negative form of a verb. This form ending in NAI is an adjective and can be inflected like an adjective.

   NAI is not added to the -A base of the auxiliary -MASU, however; N is added instead. (This is a remnant in the modern language of an archaic form NU. Therefore the following:

ika-nai	ika-nu	ika-n
iwa-nai	iwa-nu	iwa-n

   all mean the same thing, but the forms in -nu and -n are not used very much in Standard Japanese. Their use persists, however, in some dialects.)

3. To obtain the COMMAND FORM: (a) VERBS ENDING IN -ERU AND -IRU, replace the final /-u/ by /-o/; (b) ALL OTHER REGULAR VERBS, replace the final /-u/ by /-e/. Learn the irregular verbs as items. The last three are particularly important: NASAI, KUDASAI, and IRASSHAI.

4. Other irregular command forms: OIDE and GORAN. OIDE is equivalent to the command form of IKU (YUKU) as well as of KURU. Thus it means either 'come' or 'go'. GORAN, a word of Chinese origin, can be used either as a noun or as an abbreviated Polite command form of MIRU. It means 'look'.

5. To obtain the -OO form: (a) VERBS ENDING IN -ERU AND -IRU, replace the final /-ru/ by /-oo/ and incorporate in the change a phonetic adjustment:

   vowel+/oo/ :: vowel+/y/+/oo/

   (b) ALL OTHER REGULAR VERBS, replace /-u/ by /-oo/. Note the irregular verbs also; each of the three given have different forms.

6. The adjective forms are also given for the sake of comparison with the verbs, and for future reference.

9.2 COMMANDS

A. THEORY

1. KEY EXAMPLES

1. [ǰiroo/soto+de/(o+) asobi+ nasai]
   Jiroo, soto de (o) asobi nasai.
   'Jiroo, play outside please.'

2. [ǰitenša+de/mise+ni/oide+nasai] irassai]
   Jitensha de mise ni oide nasai/irasshai.
   'Go on your bike to the store.'

3. [kotči+ni+oide+nasai] irassai]
   Kotchi ni oide nasai/irasshai.
   'Come here please.'

4. [are+o+goran+nasai]
   Are o goran nasai.
   'Look at that.'

5. [ǰiroo/kore+o+(ši+)nasai]
   Jiroo, kore o (shi) nasai.
   'Jiroo, do this please.'

6. [ǰiroo/benkʸoo+(ši+)nasai]
   Jiroo, benkyoo (shi) nasai.
   'Jiroo, study.'

7. [šizuka+ni+(ši+)nasai]
   Shizuka ni (shi) nasai.
   'Be quiet please.'

8. [otooto+ni/icumo/yasašku+(ši+)nasai]
   Otooto ni itsumo yasashiku (shi) nasai.
   'Always be kind to your younger brother(s).'

2. STRUCTURE FRAME

A: WITH VERBS IN GENERAL		
1 JIROO, SOTO DE	(O) ASOBI	NASAI
Masao kun, uchi no naka ni	(o) hairi	nasai
Yooko chan, hirugohan o	(o) tabe	nasai
Yoshio san, mado o	(o) ake	nasai
2 JITENSHA DE MISE NI	(o) iki OIDE IRASSHAI	nasai NASAI
3 KOTCHI NI	ki OIDE IRASSHAI	nasai NASAI
4 ARE O	mi GORAN	nasai NASAI

B: WITH SURU IN PARTICULAR				
5 JIROO,	KORE	O	(SHI)	NASAI
Heya no	sooji	o	(shi)	nasai
Kyoo no benkyoo no	fukushuu	o	(shi)	nasai
6 JIROO,	BENKYOO		(SHI)	NASAI
Jidoosha ni	chuui		(shi)	nasai
Heya o	sooji		(shi)	nasai
7	SHIZUKA	NI	(SHI)	NASAI
Hito ni	shinsetsu	ni	(shi)	nasai
Sono hon o	taisetsu	ni	(shi)	nasai
8 OTOOTO NI	YASASHI-	KU	(SHI)	NASAI
Heya no naka o	atataka-	ku	(shi)	nasai
Kono biiru o	tsumeta-	ku	(shi)	nasai

C: FAMILIAR STYLE(Men's talk)—- For Recognition		
Kimi, uchi no naka ni	HAIRE	YO
Saitoo, are o	MIRO	YO
Kotchi ni	KOI	YO
Sore o	SHIRO	YO

3. REMARKS

1. First of all, the student should note that this section deals with COMMANDS, and that commands, by their nature, are not given to just anybody. Therefore when a distinction is made in subsequent remarks between Polite commands and Familiar commands, the fact that they all are, and remain, commands must not be forgotten.

2. VERBS IN GENERAL: For a Polite command: the -I base of the verb + NASAI, the command form of NASARU 'do'. NASARU is an HONORIFIC verb; its use makes the command a Polite command.

For a command in the Familiar, or Informal, Style: the command form of the verb (cf. Section C of the Frame). There is need here to caution the student against using this form for giving commands. It is very direct, and is used by adults in speaking to someone who is decidedly an inferior, or to a member of the family or to very close friends. Children will use it among themselves.

Note that, in the Polite commands, IRASSHAI (the command form of IRASSHARU) is not followed by NASAI. Since IRASSHARU is itself an Honorific verb, addition of NASAI is not necessary.

3. Addition of the prefix O- to the verb in the -I base is optional. O- does not have any concrete meaning; it merely raises one's style of speech to a slightly higher level of politeness. It is not used at all with some verbs, as can be seen in the Frame (KI and MI).

4. IKU(YUKU) and KURU: each has three command forms. In general, the use of OIDE NASAI or of IRASSHAI is more polite than use of the forms KI NASAI or IKI NASAI. IRASSHAI may also be pronounced: IRASHAI.

5. MIRU: GORAN NASAI is more commonly used than MI NASAI. Since GORAN includes the Honorific prefix GO-, the form GORAN NASAI is more polite than the ordinary form MI NASAI.

6. SURU: When used before NASAI, is inflected into the -I base as other verbs are. However, its use is optional. The reason for this is that SURU and NASARU both mean the same thing, and the only difference between them is that NASARU is the Honorific verb for 'do'.

7. When addressing a person by his name to give him an order or to request something, one does not use any particle after his name (at least as a general rule), but merely pauses briefly. Also, since commands are usually given to people to whom one can use more informal language, one may use KUN or CHAN instead of the polite SAN. And finally, when the person addressed is a member of one's own family --- child, brother, or sister -- the KUN or CHAN may be omitted altogether. But the student should not attempt such informality among his Japanese friends before he has a feeling for Japanese courtesy; the omission of SAN, or a substitution

for it, can easily be taken for rudeness.

8. FOR RECOGNITION: In very informal speech the NASAI may be left unsaid after the -I base of certain verbs.

OHAIRI. 'Come in.'

NASAI may also be reduced, in informal speech, to the form NA; thus:

HAIRI NA. 'Come in.'

9. There are several COURTESY FORMULAS which use the form explained in the Frame. The student should memorize them.

(a) ITTE IRASSHAI 'Go and return!': used when someone is departing and will return after a short time. For example, it is said to children when they go to school; to a member of the family who is going to work, or for a walk; and so on. The person so addressed answers: ITTE MAIRIMASU, which can be rendered as 'I am going now and will be back.'

(b) OKAERI NASAI (in Familiar Style OKAERI) 'Welcome back!': addressed to someone who comes back home after a short absence. The person answers: TADAIMA '(I come) just now.'

(c) OYASUMI NASAI 'Good night!': used when someone is going to retire for the night, or when taking leave of someone late at night. But in addition to this use as a FORMULA it can be used with its literal meaning also, to tell someone to retire, or to tell someone to rest: 'Go to sleep now', or 'Please rest for a while'.

(d) GOMEN NASAI 'Excuse me!': used to beg another's pardon.

The intonation of the formulas above:

B. PRACTICE

1. Make short commands using the verbs given below.

EXAMPLE: Hairu :: (o) hairi nasai.

kaku	agaru	hanasu	*kuru
kiku	kaeru	suwaru	*miru
yomu	akeru	taberu	*iku
deru	asobu	miseru	*suru
			*neru

Note: Verbs with an asterisk have more than one form. NERU's command forms are NE NASAI and OYASUMI NASAI.

2. Change the following sentences into commands.

1) Taroo kun, Jiroo to ASOBU.
2) Jiroo, jitensha de byooin e IKU.
3) Kokuban ni kono ji o KAKU.
4) Kazuko san, kaban ni hon o IRERU.
5) Hirugohan o TABERU.
6) Tomodachi to sampo ni IKU.
7) Yoshida kun, koko e KURU.
8) Sono shigoto o HAJIMERU.
9) Goroo kun, uchi ni tegami o KAKU.
10) Saburoo, sono ki kara ORIRU.
11) Are o MIRU.
12) Moo osoi desu. Uchi ni KAERU.
13) Jiroo kun, kono peeji kara kono peeji made YOMU.
14) Kami to ki de kore o TSUKURU.
15) Honya de suki na hon o KAU.
16) Jibiki wa otoosan ni KARIRU.
17) Moo kurai desu. Uchi no naka ni HAIRU.
18) MIRU. Are ga Asamayama desu.
19) KURU. Koko ga ii desu.
20) Moo osoi desu. YASUMU.

3. Complete the following with an appropriate command.

EXAMPLE: Jiroo, soto de ...
Jiroo, soto de asobi nasai.

1) Saburoo kun, uchi no naka ni ....
2) Yukiko chan, hirugohan o ....
3) Sono mado o ....
4) Mado to doa o ....
5) Sono basu ni ....
6) Sono naka kara ....
7) Sono ki kara ....
8) Ano hito ni kono tegami o ....
9) Kono okane de suki na hon o ....
10) Eiji, kotchi ni ....

4. Change these verbs into commands. Note when O may be omitted.

1) fukushuu (o) suru
2) shigoto o suru
3) sooji (o) suru
4) jikken (o) suru
5) denwa (o) suru
6) kenkyuu (o) suru
7) chuui (o) suru
8) hanashi o suru
9) riyoo (o) suru
10) soodan (o) suru
11) mane (o) suru
12) sentaku (o) suru

5. Make commands of the following. Again be careful in using the particle O.

EXAMPLES:

Mainichi benkyoo (o) shimasu. Nihongo no fukushuu o shimasu.

Mainichi benkyoo o shi nasai. Nihongo no fukushuu o shi nasai.
" benkyoo o nasai. Nihongo no fukushuu o nasai.
" benkyoo shi nasai.
" benkyoo nasai.

1) Harue, chanoma no sooji o . . . .
2) Suugaku no fukushuu o shimasu.
3) Soto de shigoto o shimasu.
4) Sunada san ni denwa (o) shimasu.
5) Jidoosha ga toorimasu. Chuui. . . .
6) Mekishiko no hanashi o shimasu.
7) Kore o jikken shimasu.
8) Ashita ensoku no soodan o shimasu.
9) Watashi no mane o shimasu.
10) Watashi no jidoosha o riyoo shimasu.
11) Nihongo no kenkyuu o shimasu.
12) Hankechi o sentaku shimasu.
13) Kyoo no shimbun no hanashi o shimasu.
14) Chuui . . . Kore wa taisetsu na mondai desu.
15) Ashita gakkoo ni denwa shimasu.
16) Mariko, sono shigoto o . . .
17) Eigo no renshuu o shimasu.
18) Ashita niwa no sooji o shimasu.
19) Waishatsu no sentaku o . . .
20) Kono mondai o kenkyuu shimasu.
21) Kono hako o riyoo shimasu.
22) Sensei no mane o shimasu.
23) Sensei no hatsuon o mane shimasu.
24) Atarashii kikai no jikken o shimasu.
25) Ofuro no naka no sooji o . . .
26) Niigata no Nakata san ni denwa shimasu.
27) Mise no sooji o shimasu.
28) Otomodachi ni shookai . . .
29) Kono kotoba no kenkyuu o shimasu.
30) Kore wa ii hon desu. Kono hon o riyoo shimasu.

6. Make simple commands using the words given below. Inflect the adjectives into the -KU form.

EXAMPLES: shizuka — yasashii

Shizuka ni shi nasai. Yasashiku shi nasai.
Shizuka ni nasai. Yasashiku nasai.

majime	akarui	shinsetsu	taisetsu
shiroi	kirei	tsumetai	atsui
ookii	joobu	chiisai	hayai

7. Make commands of the following.

1) Haru chan, heya no naka AKARUI
2) Shigoto o SHIZUKA
3) Koko no tokoro o SHIROI
4) Koe o OOKII
5) Goroo, ofuro o ATSUI
6) Hana san, kono kokakoora o TSUMETAI
7) Sono eigo no benkyoo o HAYAI
8) Taroo, benkyoo o SHIZUKA
9) Kyoo no fukushuu o MAJIME
10) Hito ni SHINSETSU
11) Benkyoo no hon o TAISETSU
12) Itsumo akachan ni YASASHII
13) Karada o JOOBU
14) Eiji chan, tsukue no ue o KIREI
15) Shigoto o MAJIME
16) Heya no naka o KIREI
17) Koe o CHIISAI
18) Heya no sooji o HAYAI
19) Goroo, furoba o KIREI
20) Neechan, ofuro o ATSUI
21) Watashi no kamera o TAISETSU
22) Nihongo no benkyoo o MAJIME
23) Shigoto o HAYAI
24) Suugaku no benkyoo o SHIZUKA
25) Rajio o OOKII

8. Formulate a command which fits each given situation.

EXAMPLE: The children are playing outside and it is getting dark.
UCHI NO NAKA NI OHAIRI NASAI.

A: IN THE FOLLOWING SITUATIONS USE VERBS OTHER THAN SURU.

1) The windows are open and the room is getting cold.
2) A child walks to the edge of the train platform. Her mother says:
3) Walking with a friend you see a new car passing and you direct your friend's attention to it.
4) Little Kazuko received a letter from a friend. It is proper that she write an answer, and you tell her to do so.
5) It is hot inside the house, and all the windows are closed.
6) "Junior" is hungry, so you give him a sandwich.
7) At Christmas time Uncle Saburoo gives Jiroo some money to buy anything he likes. He says as he gives the money:

8) "Suzie" left her books on the floor; she should have put them on the table.

9) The children are playing in the through street in front of the house, but they should be playing in the garden.

10) The student next to you ran out of ink. You offer him your pen.

B: IN THE FOLLOWING SITUATIONS USE A NOUN WITH SURU:

1) While crossing the street, you warn your companion to pay attention to an approaching vehicle.

2) A certain person is not doing his job. You go and tell him to do it.

3) Your best shirt is dirty and you'll be needing it tonight. You take it to your housekeeper and say:

4) After coming back from school "Junior" turns on the TV set. You tell him to do some of his homework (SHUKUDAI).

5) The living room is dirty. You tell the maid:

6) You and your friend are waiting for the other two ladies of your bridge foursome, but they are not showing up. Finally you tell your friend to call them up.

7) A friend of yours is going to America next year, but she does not speak English very well. You advise her to study some more.

8) Your roommate is tired from studying all morning. A walk in the park would do him a lot of good.

9) You see that your secretary has left her desk a mess, and you tell her to straighten things up a bit.

10) You are teaching English pronunciation, and you want your students to imitate a sentence you are about to pronounce.

C: IN THE FOLLOWING SITUATIONS USE AN ADJECTIVE OR A QUALITATIVE NOUN TOGETHER WITH THE VERB SURU.

1) Taroo does not take his studies seriously.

2) The children are getting noisy; you would like some quiet.

3) One of your little students has the inside of his desk littered with papers and assorted scrap.

4) This particular student is not dressed warmly enough, and you tell her to take better care of her health.

5) Someone is reading in a semidark room. He should brighten the room (by drawing back the curtains a little more, or by turning on the light).

6) You want to begin the movie but the classroom shades are still not drawn. You tell the students by the windows to darken the room.

7) It is almost time to go and Mitchell's wife is still not ready. He tells her to hurry up.

8) Tatsuo is studying aloud and is disturbing others near him.

9) There's only half an hour to get ready for the party and Mitchell is outside tinkering with some machine. His wife tells him:

10) You bring home a watermelon and the children are for having it cut up immediately. But you tell them to cool it in the refrigerator first. ('watermelon': SUIKA)

NOTE

The student can see from the type of examples given in the drills that this command pattern is mostly used by parents to their children, by teachers to their little students, and by superiors to their subordinates when no special courtesy is expected. The reason is that this pattern is quite direct and therefore is not used with persons with whom one is not well acquainted.

9.3 REQUESTS: AFFIRMATIVE

A. THEORY

1. KEY EXAMPLES

1. [kʸoo/sono+hoŋ+o/kašte+kudasai]
   Kyoo sono hon o kashite kudasai.
   'Please loan me that book today.'

2. [yuubiŋkʸoku+ni/oide+kudasai] iraššatte+kudasai]
   Yuubinkyoku ni oide kudasai/irasshatte kudasai.
   'Please go to the post office.'

3. [kočira+ni/oide+kudasai] iraššatte+kudasai]
   Kochira ni oide kudasai/irasshatte kudasai.
   'Come here, please.'

4. [are+o+goraŋ+kudasai]
   Are o goran kudasai.
   'Please look at that.'

5. [nihoŋ+no+hanaši+o/šte+kudasai]
   Nihon no hanashi o shite kudasai.
   'Please talk about Japan.'

6. [kore+o+beŋkʸoo+šte+kudasai]
   Kore o benkyoo shite kudasai.
   'Please study this.'

7. [šizuka+ni+šte+kudasai]
   Shizuka ni shite kudasai.
   'Please be quiet.'

8. [hayaku+šte+kudasai]
   Hayaku shite kudasai.
   'Please hurry.'

2. STRUCTURE FRAME

A: WITH VERBS IN GENERAL				
	1	KYOO SONO HON O	KASHI-TE	
		Uchi no naka ni	hait- te	
		Nihongo o	oshie- te	
		Mado o	ake- te	KUDASAI
(DOOZO)	2	YUUBINKYOKU NI	it- te OIDE IRASSHAT-TE	
				KUDASAIMASEN KA
(DOOKA)	3	KOCHIRA NI	ki- te OIDE IRASSHAT-TE	
				KUREMASEN KA*
	4	ARE O	mi- te GORAN	

B: WITH SURU IN PARTICULAR						
	5	NIHON NO	HANASHI	O	SHI-TE	
		Heya no	sooji	o	shi- te	
		Sono	shigoto	o	shi- te	KUDASAI
	6	KORE O	BENKYOO		SHI-TE	
(DOOZO)		Heya o	sooji		shi- te	
		Densha ni	chuui		shi- te	KUDASAIMASEN KA
	7		SHIZUKA	NI	SHI-TE	
(DOOKA)		Karada o	taisetsu	ni	shi- te	
		Hito ni	shinsetsu	ni	shi- te	KUREMASEN KA*
	8		HAYA-	KU	SHI-TE	
		Koe o	ooki-	ku	shi- te	
		Nedan o	yasu-	ku	shi- te	

C: A MORE POLITE EXPRESSION			
(DOOZO)	....	OHANASHI	KUDASAI
	....	OSUWARI	
(DOOKA)	....	OAGARI	KUDASAIMASEN KA
	....	OHAIRI	

* KUREMASEN KA is not used after OIDE or GORAN.

3. REMARKS

1. We have seen ordinarily polite COMMANDS: Benkyoo shi nasai. Now we see the ordinarily polite REQUESTS: Benkyoo shite kudasai. NASAI basically means 'please do'; KUDASAI basically means 'please do me the favor'.

2. KUDASAI is underlined in the Frame because it is most often used. KUDASAIMASEN KA is more polite, because less direct; its use is preferable when, for example, one's request involves some bother to the other party, or when one wants to show that one feels the request to be extra bothersome. KUREMASEN KA is approximately equivalent in politeness to KUDASAI.

3. Note the alternate, and slightly more polite, forms of IKU, KURU, and MIRU. There is an abbreviated form of IRASSHATTE: IRASHITE, but this form seems to be used by women only.

4. SHITE is not optional before KUDASAI and the others, as SHI is optional before NASAI. If SHITE is omitted, the meaning and structure of the whole sentence changes:

Sore o shite kudasai.	'Please do that (for me).'
Sore o kudasai.	'Please give me that.'

In the first sentence, SORE O is the object of SHITE; in the second, of KUDASAI.

5. DOOZO and DOOKA: are optional. Though they are nearly always placed at the beginning of the sentence, at times they may occur elsewhere also. Their meaning is vague and they can be thought of as EMPHASIZING the request. It might be true to say that foreigners tend to use DOOZO more than the Japanese themselves, perhaps because, not realizing that the form KUDASAI already contains the idea of 'please', they correlate DOOZO with some word in their own languages which means 'please'. As a general rule, DOOZO should be used to <u>add</u> to the politeness already expressed by KUDASAI, KUREMASEN KA, and KUDASAIMASEN KA.

6. There is no practical difference in meaning between DOOZO and DOOKA in most cases. However, in situations where one is persisting in the request, DOOKA is more appropriate than DOOZO. E.g., you want to pay someone for a service rendered or a job done but he keeps refusing the money. You would then say something like:

DOOKA UKETOTTE KUDASAI.
'By all means please accept this.'

7. Sections A and B of the Frame give samples of ordinary polite requests. Section C gives samples of VERY POLITE requests, with the verb in the -I base and always prefixed by O-. These forms of request are often used in standard formulas of courtesy when a great deal of politeness is called for.

8. Some courtesy formulas with KUDASAI:

(a) CHOTTO MATTE KUDASAI or the more polite SHOOSHOO OMACHI KUDASAI 'Please wait a moment', 'Would you please wait a moment?': used in the same situations as their English counterparts.

(b) GOMEN KUDASAI(the same as GOMEN NASAI) 'Excuse me!', 'I beg your pardon!':besides being used to excuse oneself for some trouble caused, is also used when calling at someone's door, or to call the attention of a shopkeeper to one's presence in the shop.

(c) OAGARI KUDASAI 'Please come in': used when somebody is at the door and you invite him into the house (Japanese house). OHAIRI KUDASAI may also be used in this situation, but it is not as polite as OAGARI KUDASAI.

(d) OSUWARI KUDASAI 'Won't you sit down?': requests a person to sit down, but in the Japanese way of sitting with legs bent under one. 'Sit down on a chair' is KOSHIKAKERU, in which case the formula for a request becomes OKOSHIKAKE KUDASAI. Often, however, the distinction is not made and one may say OSUWARI KUDASAI even when offering the guest a chair.

The intonations of these formulas:

[čotto + matte + kudasai] [šoošoo + omači + kudasai]
[gomeŋ + kudasai] [oagari + kudasai]
[ohairi + kudasai] [osuwari + kudasai]

9. FAMILIAR STYLE REQUESTS (FOR RECOGNITION):

(a) KUDASAI is changed into KURE, the rest of the sentence remaining unchanged.

Sono hon o kashite KURE.
Uchi no naka ni haitte KURE.

(b) KUDASAI is replaced by CHOODAI in children's requests.

Misete CHOODAI. 'Show me.'
Kyandee o katte CHOODAI. 'Buy me some candy.'

B. PRACTICE

1. Make simple requests like those shown in Section A of the Frame.

miru	kiku	oku	okiru	shimeru
kuru	iku	hairu	tsukau	sagasu
noru	neru	ireru	yasumu	oshieru
kasu	yomu	motsu	suwaru	tsukuru
yobu	akeru	matsu	taberu	koshiraeru

2. Now make requests like those shown in Section B of the Frame.

fukushuu suru	chuui suru	denwa suru
shigoto o suru	riyoo suru	mane suru
sentaku suru	shitsumon suru	keisan suru
kenkyuu suru	sooji suru	nyuuin suru
hanashi o suru	soodan suru	annai suru

3. Make requests using the verbs suggested. Supply the necessary particles.

EXAMPLE: Mainichi nihongo HANASU
Mainichi nihongo de hanashite kudasai

1) Heya no doa AKERU
2) Kyooshitsu no mado SHIMERU
3) Ashita watashi no uchi KURU
4) Watashi no heya HAIRU
5) Kono kanji no imi OSHIERU
6) Sono hon o kyoo KASU
7) Sunada san KIKU
8) Doozo kore NOMU
9) Sono tegami o tsukue no ue OKU
10) Eki no mae IKU
11) Sono koto wa otoosan IU
12) Sono koto WASURERU
13) Minasan, kochira NARABU
14) Taroo chan, oniisan SAGASU
15) Doozo kono sofaa SUWARU

4. Make requests of the following, using SURU. Use O only when necessary.

1) Shatsu no sentaku . . .
2) Waishatsu o sentaku. . .
3) Ashita watashi ni denwa . . .
4) Beikoku no hanashi . . .
5) Sensei to soodan . . .
6) Jidoosha ya ootobai ni chuui . . .
7) Doozo watashi no jitensha o riyoo . . .
8) Kyoo no shukudai . . .
9) Natsu wa byooki ni chuui. . .
10) Taisetsu na mondai desu yo. Benkyoo . . .

5. Make requests of the following, using any appropriate verbs.

EXAMPLE: Kyoo no shimbun o . . . . . YONDE KUDASAI.

1) Doozo watashi no heya ni . . .
2) Biiru o ano mise de . . .
3) Kono kotoba o kokuban ni . . .
4) Kono tegami o posuto ni . . .

5) Doozo sono zasshi o . . .
6) Kono tokoro o fukushuu . . .
7) Watashi no kaisha ni denwa . . .
8) Heya no kaaten ga kitanai desu. Sentaku . . .
9) Kono kotoba wa muzukashii desu. Chuui . . .
10) Doozo itsumo nihongo de . . .
11) Otoosan wa byooki desu. Oisha san o . . .
12) Moo osoku narimashita. Uchi ni . . .
13) Ame ga futte imasu. Mado o . . .
14) Minna to pikunikku no soodan o . . .
15) Kaneko san, koko ni . . .
16) Terebi ga miemasen. Isu ni . . .
17) Issho ni eiga e . . .
18) Watashi no hatsuon o mane . . .
19) Ano michi wa semai desu. Chuui . . .
20) Ashita made kono pataan o . . .

6. Formulate a request for each of the situations given. If some special trouble will be involved for the other party, preface the request with one of the following:

SUMIMASEN GA 'excuse me but . . .'
SHITSUREI DESU GA 'excuse my impoliteness but . . .'

If some great trouble is involved and extra politeness is called for:

GOMENDOO DESU GA 'I beg your pardon for the trouble but . . .'

EXAMPLES:

It is extremely hot in the room and yet the windows are closed. You ask someone near the windows:
MADO O AKETE KUDASAI.

It is extremely hot in the room and yet the windows are closed. You ask someone near the windows who is reading the paper:
SUMIMASEN GA, MADO O AKETE KUDASAI.

1. You ask someone if he would loan you his typewriter till tomorrow.
2. Someone wishes to see the manager. He is busy now, however, so you say to the caller:
3. A cold wind is blowing and the door is open. You ask someone:
4. You are standing in a theater aisle trying to watch the movie. The person in front of you is standing in your line of vision and could move over slightly without any great inconvenience.
5. A friend of yours is going to the train station and will thus be passing near the post office. You have a letter you would like mailed, so you ask her:

6. A guest comes to your office to consult you. You offer him a chair, saying:

7. The door bell rings. You open the door and it's your expected guests. After the usual first greetings, you invite them to enter with:

8. The theater usher finds that two foreigners have taken reserved seats by mistake. He has to ask them to change to seats more up front, and with a polite gesture in that direction he says:

9. The delivery man has brought some goods to your house, and you tell him where to put the goods.

10. Someone has a headache and you offer him some aspirin tablets. (The idea of 'taking a medicine' is expressed by NOMU, 'drink, swallow'.)

11. You are in the office and a visitor enters. His business belongs to another department, so you direct him to the clerk "over there".

12. The taxi driver wants to know where to stop, and you point out a candy store ahead. ('candy store': (O) KASHIYA)

13. One of your university students asks you if he might consult with you tomorrow. The morning would be best for you. You say to him:

14. You phone Dr. Murata's house and his maid answers the phone. You ask her to call the doctor to the phone.

15. You have asked someone a question but, failing to catch the response, you ask him to repeat it. ('Again' is MOO ICHIDO, placed immediately before the verb with no intervening particle.)

7. Make requests using the words given below.

EXAMPLES: hito shinsetsu suru
Hito ni shinsetsu ni shite kudasai.

denwa otoosan yobu
Denwa de otoosan o yonde kudasai.

1) ofuro	atsui	suru
2) ashita	sono tegami	dasu
3) nedan	yasui	suru
4) kamera	daiji	suru
5) kore	ano hito	oshieru
6) sooji	kirei	suru
7) kore	otootosan	ageru
8) shiken	yasashii	suru
9) henji	hayai	suru
10) okarada	taisetsu	suru
11) ashita	kamera	kasu
12) karada	daiji	suru

9.4 HOW TO SAY "GIVE" IN JAPANESE

A. THEORY

1. KEY EXAMPLES

1. [mizu+o+kudasai]
   Mizu o kudasai.

2. [henji+o+(šte+) kudasai]
   Henji o (shite) kudasai.

3. [mizu+o+aŋete+kudasai]
   Mizu o agete kudasai.

4. [eisaŋ+ni/henji+o+šte+kudasai]
   A san ni henji o shite kudasai.

2. STRUCTURE FRAME

"give me"						
1	MIZU	O		KUDASAI	'Give me some water, please'
	Sore	o		kudasai	'Give me that, please'
	Gamu	o		kudasai	'Please give me some gum'
	Okane	o		kudasai	'Give me some money please'
2	HENJI	O	(SHITE)	KUDASAI	'Please send an answer'
	Tegami	o	(kaite)	kudasai	'Please write me a letter'
	Bataa	o	(totte)	kudasai	'Please pass me the butter'
	Omiyage	o	(okutte)	kudasai	'Please send me a souvenir'
"give him"					
3	MIZU	O	AGETE/yatte	KUDASAI	'Please give him some water'
	Sore	o	agete/yatte	kudasai	'Give him that, please'
	Gamu	o	agete/yatte	kudasai	'Give him some gum please'
	Okane	o	agete/yatte	kudasai	'Give him some money please'
4 A SAN NI	HENJI	O	SHITE	KUDASAI	'Please give/send A an answer'
B san ni	tegami	o	kaite	kudasai	'Please write B a letter'
C san ni	bataa	o	(totte) agete	kudasai	'Please pass C the butter'
D san ni	omiyage	o	okutte	kudasai	'Please send D a souvenir'

3. REMARKS

1. Requesting something to be done in one's own favor: KUDASAI (KUDASAIMASEN KA, KUREMASEN KA). Sometimes the verb in the -TE form is not needed. For instance, context makes it clear whether TEGAMI O KUDASAI means 'Please write me a letter' or 'Please give me that letter.'

2. Note in particular the example BATAA O KUDASAI. One has here a simple pattern for asking for things at table: .... O KUDASAI.

3. Requesting something to be done in another's favor: AGETE KUDASAI, which means, literally, 'do me the favor of doing . . . for him'. The extremely informal Familiar Style equivalent of AGERU is YARU.

4. Another way of requesting a favor for the sake of another, especially when confusion may arise: designate the recipient of the favor, and then ask the favor (Example #4 in the Frame). The verb in the -TE form preceding KUDASAI <u>could</u> be omitted if the nature of the request is abundantly clear; however, since its use is more frequent than its omission, it is not indicated in the Frame as being optional.

5. Note that the use of KUDASAI in these requests on behalf of others makes the favor done to them a personal favor to oneself also.

6. Observe that KUDASARU and KURERU mean '(you/he) give <u>to me</u>'; AGERU and YARU mean '(you/I) give <u>to him</u>'; or '(he/I) give <u>to you</u>'.

B. PRACTICE

1. How would you ask somebody to give you the following items?

mizu	ocha	koohii	shio
biiru	okane	miruku	sono kaado
tabako	matchi	uisukii	anata no shashin

2. How would you ask somebody to give the following items to someone else?

koohii (to a visitor)	miruku (to the baby)
mizu (to the baby)	mizu (to the dog)
sakana (to the cat)	biiru (to a guest)
karendaa (to a customer)	okane (to a boy running an errand)

3. How would you order the following items?

IN A SHOP:

Japan Taimusu	Asahi (Shimbun)	"Piisu" (cigarettes)
matchi	kitte	hagaki
Sapporo Biiru	Asahi Gurafu	Sandee Mainichi

IN THE RESTAURANT:

karee raisu	katsudon	koohii to keeki	koocha to toosuto
omuraisu	ebi furai	suupu to hambaagu	oyakodomburi
chikin raisu	tendon	potaaju to sandoitchi	bifuteki

4. How would you make requests concerning the following, for your own benefit or for another's?

1) denwa (for yourself)
2) denwa (for the teacher)
3) tayori (for yourself)
4) satoo (for yourself)
5) sono shio (for Nakata)
6) tayori (for A's mother)
7) menyuu (for you & your party; use MISERU)
8) kuriimu (for your coffee)
9) watashi no booshi
10) dempoo (for yourself; use UTSU)
11) dempoo (for "that fellow")
12) sono ki no kaki (asking someone to take a persimmon from a tree for yourself)

The Form -TE ITE KUDASAI

Kono gurafu o	mi-TE ITE	KUDASAI	'Look at this picture magazine (until I come back)'
Kono heya de	mat-TE ITE	KUDASAI	'Wait in this room (while I am gone)'
Rekoodo o	kii-TE ITE	KUDASAI	'Listen to some records (while I am gone)'
Kore o	mot-TE ITE	KUDASAI	'Hold this (for a while)'
Koko ni	atsumat-TE ITE	KUDASAI	'Assemble here (and stay that way)'
Sore o	tsukat-TE ITE	KUDASAI	'Use that (indefinitely)'
Kore o	oboe-TE ITE	KUDASAI	'Keep this in mind'
	Damat-TE ITE	KUDASAI	'Keep silent'

This pattern shows how the -TE IMASU form can be used with KUDASAI when what one requests is an activity lasting some time, or rather, what one requests is that the other party remain in that activity or state for some time. KORE O MITE KUDASAI means: 'Please look at this'; KORE O MITE ITE KUDASAI means: 'Please be looking at this while ...'.

Often the -TE ITE KUDASAI is shortened into -TE-TE KUDASAI, as in:

Kono gurafu o MITETE KUDASAI.
Kono heya de MATTETE KUDASAI.

LESSON 10

NEGATIVE REQUESTS, SUGGESTIONS, UNCERTAINTY

10.1 Negative Requests
10.2 Suggestions and Offers
10.3 Uncertainty with DESHOO
10.4 Two Frequent Uses of DESHOO

10.1 NEGATIVE REQUESTS

A. THEORY

1. KEY EXAMPLES

1. [sonna+koto+o/iwanaide+kudasai]
Sonna koto o iwanai de kudasai.
'Please don't say such things.'

2. [ano+hito+to/iraššaranaide+kudasai]
Ano hito to irassharanai de kudasai.
'Please do not go with that person.'

3. [asu+wa// wataši+no+uči+ni/iraššaranaide+kudasai]
Asu wa watashi no uchi ni irassharanai de kudasai.
'Please do not come to my place tomorrow.'

4. [k^yoo+wa/kaimono+o+šinaide+kudasai]
Kyoo wa kaimono o shinai de kudasai.
'Today please don't do any shopping.'

5. [muri/šinaide+kudasai]
Muri shinai de kudasai.
'Don't overdo it now.'

6. [okane+o/muda+ni+šinaide+kudasai]
Okane o muda ni shinai de kudasai.
'Please don't waste your money.'

7. [nedaŋ+o/takak+šinaide+kudasai]
Nedan o takaku shinai de kudasai.
'Please don't raise the price.'

2. STRUCTURE FRAME

A: WITH VERBS IN GENERAL				
(DOOKA) (DOOZO)	1 SONNA KOTO O	IWA-NAI	DE	
	Watashi no mae ni	tata- nai	de	
	Mada obentoo nado o	tabe- nai	de	KUDASAI
	Kono denwa o	tsukawa- nai	de	
	2 ANO HITO TO	ika- nai	de	KUDASAIMASEN KA
		IRASSHARA-NAI	DE	KUREMASEN KA
	3 WATASHI NO UCHI NI	ko- nai	de	
		IRASSHARA-NAI	DE	

B: WITH SURU IN PARTICULAR						
(DOOKA) (DOOZO)	4 KYOO WA	KAIMONO	O	SHI-NAI	DE	
	Hito no	mane	o	shi- nai	de	KUDASAI
	5	MURI		SHI-NAI	DE	
	Asa wa	denwa		shi- nai	de	KUDASAIMASEN KA
	6 OKANE O	MUDA	NI	SHI-NAI	DE	
	Seikatsu o	zeitaku	ni	shi- nai	de	KUREMASEN KA
	7 NEDAN O	TAKA-	KU	SHI-NAI	DE	
	Hanashi wa	naga-	ku	shi- nai	de	

C: Familiar Style (MEN'S TALK) For Recognition			
Kono denwa o	TSUKAU	NA	(YO)
Mada obentoo o	TABERU	NA	(YO)
Mae ni	TATSU	NA	(YO)
Sonna hanashi o	SURU	NA	(YO)

3. REMARKS

1. The present structure is basically the same as that for affirmative requests. The -I base plus -TE gives way to the -A base plus -NAI DE. Note that the negative request forms of OIDE and GORAN are absent from the Frame. They may also be used, of course, but their form becomes more complicated:

OIDE NI NARANAI DE kudasai.
GORAN NI NARANAI DE kudasai.

2. The Familiar Style of negative requests given in Section C of the Frame is used only by men. It expresses a direct prohibition, the tone of which may be softened a little by YO. Really, it is more of a negative command than a negative request.

Since it resembles in form the Familiar affirmative command, compare the two:

(a) Kono denwa o tsukaU NA. 'Do not use this phone.'
(b) Kono denwa o tsukaI NA. 'Use this phone.'

The NA of (a) is a negation, the NA of (b) is an abbreviation of NASAI.

B. PRACTICE

1. The following is an exercise on the -A base of the verb. Give the simple negative form (the -NAI form) of the verbs listed below.

EXAMPLES: taberu : tabe-nai
tatsu : tata-nai

-ERU, -IRU	akeru	shimeru	dekakeru	deru
	ageru	oshieru	koshikakeru	eru
	ikeru	kanjiru	kariru	iru 'be'
	ikiru	tojiru	ochiru	miru
	oriru	dekiru	akiru	mieru
IRREGULAR	kaeru	suberu	heru	shaberu
	hairu	hashiru	keru	teru
	shiru	chiru	kiru 'cut'	iru 'need'
CONTRAST:	kiru 'wear'	kuru	suru	shiru
	kiru 'cut'	kiru 'wear'	kaeru 'return'	kaeru 'change'
	iru 'be'	iru 'need'	shimeru 'shut'	shimeru 'get damp'
-TSU	motsu	utsu	katsu	tamotsu
	matsu	butsu	tatsu	sodatsu
-IU, -AU	iu	au	utau	shimau
-OU, -UU	nuu	suu	omou	hirou
	sasou	kayou	arau	warau
	kau	kuu	niau	niou

CONTRAST:

agaru	ageru	atsumaru	atsumeru
hajimeru	hajimaru	kakeru	kakaru
naru	nareru	nemuru	nemureru
kiru 'wear'	kuru	kau	katsu
you	yoru	suru 'rub'	suru 'do'
oku	okuru	aru	arau
kasu	katsu	tatsu	tasu
oyobu	oyogu	kagu	kaku

2. Change the following Polite form verbs into their Familiar equivalents.

kaemasen	kaerimasen	irimasen	imasen
kimasen	kirimasen	shirimasen	shimasen
kachimasen	kashimasen	ochimasen	uchimasen
araimasen	arimasen	narimasen	naraimasen
susumimasen	susumemasen	okimasen	okurimasen
tachimasen	tashimasen	narimasen	naremasen
iremasen	irimasen	kaimasen	kaerimasen
niaimasen	nioimasen	shimemasen	shimerimasen

3. Make simple requests in the negative using the following verbs.

EXAMPLE: hanasu
Hanasanai de kudasai.

miru	motsu	narau
akeru	au	neru
shimeru	yobu	hashiru
iku	tooru	yomu
hairu	tsukau	noboru
kau	tatsu	yasumu
ireru	asobu	koshikakeru
oshieru	matsu	kasu
kuru	tsukuru	oboeru
iu	kiku	oku
oyogu	kariru	ochiru
shimeru	hajimeru	kiru 'cut'
arau	shaberu	ageru

4. Again make negative requests.

denwa suru	sampo suru
henji suru	hanashi o suru
mane suru	muri suru
riyoo suru	muda ni suru
kenka suru	tayori o suru
ramboo suru	nyuuin suru
benkyoo suru	waruku suru
heta ni suru	ookiku suru

5. Use the words suggested to make complete negative requests.

EXAMPLE: sono eiga MIRU
Sono eiga o minai de kudasai.

1) kono hon YOMU
2) sonna hanashi SURU
3) kono denwa TSUKAU
4) kono benchi YASUMU
5) watashi no mae TATSU
6) mada NERU
7) kono densha NORU
8) michi ASOBU
9) ano michi TOORU
10) kono heya HAIRU
11) kono suutsukeesu MOTSU
12) basu no naka de tabako NOMU
13) kabe ji o KAKU
14) kono benchi KOSHIKAKERU
15) kono ki NOBORU
16) kawa no mizu NOMU
17) sono eiga MIRU
18) umi no mannaka OYOGU
19) inu miruku YARU
20) raion tabemono o AGERU

6. Repeat the same exercise with the following words.

1) ashita watashi DENWA SURU
2) watashi no kimono SENTAKU SURU
3) kyooshitsu HANASHI O SURU
4) imootosan to KENKA SURU
5) sono mise KAIMONO O SURU
6) yoru BENKYOO SURU
7) watashi MANE SURU
8) sono jikken SURU
9) kono kire tabitabi SENTAKU SURU
10) byooin no mae SHIGOTO O SURU

7. In this exercise provide some appropriate verb to make an AFFIRMATIVE or a NEGATIVE request as seems better in each case.

EXAMPLES: rippa na shigoto o . . . SHITE KUDASAI.
(aff. is appropriate)
heta na shigoto o . . . SHINAI DE KUDASAI.
(neg. is appropriate)

1) Eki wa tooi desu. Basu de . . .
2) Ashita isogashii desu. Uchi ni . . .
3) Sono warui eiga o . . . .
4) Mainichi nihongo de . . . .
5) Sono muzukashii kotoba no imi o sensei ni . . . .
6) Kooen no ki ni ji o . . . . .
7) Warui kotoba o . . . .
8) Baka na koto o . . . .
9) Mainichi nihongo no renshuu o . . . .
10) Poketto no naka ni sore o . . . .
11) Jidoosha o gareeji ni . . .
12) Koohii ni satoo o . . . .
13) Suupu ni satoo o . . . .
14) Densha no mado kara atama o . . .

15) Ame ga futte imasu. Sentakumono o uchi no naka ni . . .
16) Kyoo no benkyoo no fukushuu o . . . .
17) Densha no naka de tabako o . . .
18) Minna nete imasu. Shizuka ni . . .
19) Kono kotoba no imi wa wakarimasen. Setsumei. . . .
20) Minna nete imasu. Oogoe de . . . .

ADDITIONAL OBSERVATIONS ON REQUESTS

1. In informal speech KUDASAI is often omitted when making a request. NE is then frequently added to these abbreviated requests, thus giving them a partly questioning, partly persuading tone, almost as the English 'okay?' might do.

Ashita eki ni	ki-	TE (NE)	'Come to the station . . . (okay?)'
Kono hon o	kashi-	TE (NE)	'Lend me this book . . . (okay?)'
Doa o	shime-	TE (NE)	'Close the door . . . (eh?)'
Sore wa	wasure-NAI	DE (NE)	'Don't forget that (eh?)'
Michi de	asoba-NAI	DE (NE)	'Don't play in the street, now'
Sono hito ni	iwa-NAI	DE (NE)	'Don't tell him (all right?)'

2. Negative questions have already been studied. They are a favorite Japanese way of making requests. Some examples of how these are used are given below in the Polite Style. In informal speech -MASEN KA will be replaced by -NAI with a final rising intonation (i.e., -NAI↗), and of course the -A base of the verb will then be used.

Issho ni sampo ni	ki-	MASEN KA	'Won't you come along . . . ?'
Uchi no naka ni	hairi-	MASEN KA	'Won't you come in . . . ?'
Sono gurafu o	mise-	MASEN KA	'Won't you show me . . . ?'
Kyoo eiga o	mi-	MASEN KA	'Won't you go to the . . . ?'

3. Women's requests are characterized by gentleness even in informal conversation, and the same is true also of their commands. Compare these parallel expressions of informal speech:

MEN:		WOMEN:	
	Koko ni koi yo.		Koko ni irasshai.
	Kore o shiro yo.		Kore o shi nasai.
	Sore o kashite kure.		Sore o kashite kudasai.

Speaking in very general terms, women will use negative questions, especially with the omission of KA and with a rising intonation, more often than men. The latter will use a negative question whenever they want to avoid asking for something <u>too</u> directly, but ordinarily not otherwise.

DRILL

Make a request in the -MASEN KA form for each of the following:

1. To an onlooker who seems interested in joining the ball game: YARU.
2. To a possible fourth for bridge: YARU.
3. To a co-worker: ISSHO NI SAMPO NI IKU.
4. Offering a visitor a seat: KOSHIKAKERU.
5. To someone whose problem may be solved by a phone call, as you motion towards your phone: DENWA SURU.
6. To a co-worker who usually walks to the train: BASU DE IKU.
7. Offering a friend a cigarette: NOMU (SUU).
8. After the five or six of you have worked two hours straight: YASUMU.

10.2 A: SUGGESTIONS

KEY EXAMPLES

1. [moo/uči+ni+kaerimašoo]
   Moo uchi ni kaerimashoo.
   'Let's be getting back home now.'

2. [wataši+ŋa+kakimašoo]
   Watashi ga kakimashoo.
   'Suppose I write it (then).'

STRUCTURE FRAME

"let us"			
1 MOO UCHI NI	KAERI-	MASHOO	(KA)/(YO)
Eiga o	mi-	mashoo	(ka)/(yo)
Sampo ni	iki-	mashoo	(ka)/(yo)
Sono mise ni	hairi-	mashoo	(ka)/(yo)
"suppose I"			
2 WATASHI GA	KAKI-	MASHOO	(KA)
Watashi ga	iki-	mashoo	(ka)
Watashi ga	shi-	mashoo	(ka)
Watashi ga	ii-	mashoo	(ka)

REMARKS

1. The verb appears here for the first time in the Polite -OO form: -MASHOO. The -OO form of the auxiliary -MASU is irregular; -MASOO does not exist.

2. A suggestion in the -MASHOO form is used only with the FIRST PERSON singular or plural.

When directed to another party so as to include him (them) with oneself, it means 'Let's . . . '. If put to the other party in the form of a question (using KA), it means 'Shall we . . . ?' If the suggestion is followed up with the particle YO, a tone of gentle persuasion enters the suggestion: 'C'mon, let's . . . ', or, 'Let's . . . , c'mon'. The amount of persuasion, the degree of gentleness, and the shades of meaning, in these suggestions as in other things, depends of course to a large extent on the tone of voice in which the sentence is expressed.

When spoken out loud in the presence of others but somewhat as if talking to oneself, the suggestion is made partly to oneself and partly to the others: 'All right, suppose I . . . '. The occasion for using this pattern is limited to those times when others do not want to do something unpleasant, and one has to take on the task oneself. This is the force of the particle GA after the WATASHI; it stresses the WATASHI, putting 'I' in opposition to the other persons.
"Who will do it?" "I will do it." This semi-soliloquy suggestion may be put in the form of a question with KA, directed chiefly to the others or even to oneself; it would then have the force of something like: 'Shall I (do it)?', or, 'Should I (do it)?'

3. FOR RECOGNITION—THE FAMILIAR STYLE:

Moo uchi ni	kaer-	OO	(ka)/(yo)
Sampo ni	ik-	OO	(ka)/(yo)
Eiga o	mi-	YOO	(ka)/(yo)
Watashi ga	kak-	OO	(ka)
Watashi ga	i-	OO	(ka)
Watashi ga	shi-	YOO	(ka)

B: INDIRECT OFFERS

KEY EXAMPLES

1. [mado+o/simemasoo+ka]
Mado o shimemashoo ka?
'Shall I close the windows?'

2. [(ee/) šimete + kudasai]
(Ee/hai) shimete kudasai.
'(Yes) close them please.'

3. [(ee/) oneŋai + šimas]
(Ee/hai) onegai shimasu.
'(Yes) please.'

4. [(iie/) šimenaide + kudasai]
(Iie) shimenai de kudasai.
'(No,) don't close them please.'

5. [(iie/) kekkoo + des] [(iie/) ii + des]
(Iie) kekkoo desu. (Iie) ii desu.
'(No) that's okay.' '(No) it's all right.'

STRUCTURE FRAME

MAKING THE OFFER	1	MADO O	SHIME-			MASHOO KA
			shime-	te	age-	mashoo ka
		Oisha san o	yobi-			mashoo ka
			yon-	de	age-	mashoo ka
		Koohii ni satoo o	ire-			mashoo ka
			ire-	te	age-	mashoo ka
REPLYING TO THE OFFER	2	(ee/hai)	SHIME-	TE		KUDASAI
			yon-	de		kudasai
			ire-	te		kudasai
	3	(ee/hai)	ONEGAI SHIMASU			
	4	(iie)	SHIME-	NAI DE		KUDASAI
			yoba-	nai de		kudasai
			ire-	nai de		kudasai
	5	(iie)	KEKKOO/II DESU			

REMARKS

1. We had in the preceding section a soliloquy-type suggestion, which was more or less only a rhetorical question: WATASHI GA SHIMA-

SHOO KA. Now, in this section, we see a GENUINE OFFER extended to others, a REAL QUESTION: 'Shall I . . . ?' One uses the -OO form, the basic idea of which is incertitude or possibility, because one does not know the other party's likes or desires in the matter.

2. The Frame indicates an alternate way of extending an offer: using the -TE form of the verb with AGEMASHOO KA. The meaning then is something like: 'Shall I do . . . (this) . . . for you?' This second way of making an offer is not as common as the first, perhaps because the use of AGERU makes the offer too explicitly a favor to the other party.

3. Note the difference between the use of the -MASHOO form and the use of the -MASU form. They make the personal pronouns unnecessary.

SATOO O IREMASU KA?
'Do you ordinarily put in sugar?'---2nd person.
SATOO O IREMASHOO KA?
'Shall I put in sugar?' --- 1st person.

4. To accept the offer: answer with the request form of the verb, -TE KUDASAI (with or without EE or HAI); or answer with ONEGAI SHIMASU (with or without EE or HAI).

ONEGAI SHIMASU is a polite way of accepting something or asking for something. Composed of the Honorific prefix O-, the noun NEGAI (meaning 'petition' or 'request'), and SHIMASU, it can be used instead of KUDASAI when asking for something at table: MIZU O ONEGAI SHIMASU; PAN O ONEGAI SHIMASU. It is also used when accepting some offer, and when someone has agreed to do something for you. In all of these uses, then, its English equivalent would be 'please'.

5. To decline the offer: give the negative request form of the verb (with or without IIE); or say KEKKOO DESU or II DESU (with or without IIE). Consider KEKKOO in this case as equal to II.

Note the apparent contradictoriness of the latter responses:

MADO O SHIMEMASHOO KA?
KEKKOO DESU/II DESU.

The meaning is not that it would be good to close the window, but that the present state of the window is good.

PRACTICE

1. Make suggestions using the simple sentences given below.

EXAMPLE: Suru.
Shimashoo; Shimashoo ka; Shimashoo yo.

1) Kaeru.
2) Aruku.
3) Yasumu.
4) Dekakeru.

5) Biiru o nomu.
6) Booto ni noru.
7) Nihongo de hanasu.
8) Soto ni deru.
9) Tenisu o suru.
10) Mannaka ni oku.
11) Sukiikurabu ni hairu.
12) Sampo ni iku.
13) Rajio no nyuusu o kiku.
14) Torampu o yaru.
15) Chesu o yaru.
16) Natsu ryokoo ni yuku.

2. How would you make the following suggestions to someone?

1) To have some coffee together.
2) To return home.
3) To go to a movie tomorrow.
4) To go to Hakone on a Sunday drive.
5) To go skiing to Zaoo.
6) To call up John Smith.
7) To get off the train at Shimbashi.
8) To buy the children some souvenirs.
9) To rest for a while over on that bench.
10) To ask the man over there.
11) To park the car here in this street.
12) To write a card to Mary.

3. What do you say in the following situations? (The pattern WATASHI GA KAKIMASHOO (KA) is used when really speaking for the benefit of others, though as if speaking to oneself. When actually speaking out loud to oneself and not to others, one does not express the WATASHI GA. E.g., one is about to start a job with some reluctance; saying aloud, HAJIMEMASHOO (KA), one heaves a sigh and begins.)

1. Nobody wants to go, and you decide to go yourself.

2. Nobody wants to tell this friend some unpleasant news.

3. At night there is a strange noise at the entrance way; nobody else wants to go and find out what it is.

4. The others grab the lighter packages, leaving you with the heavy one.

5. Your companion is afraid to ask a question to a policeman because he looks as if he wouldn't know English, and she dares not ask in Japanese.

6. You have been reluctant to start a very important assignment.

7. You have been "leaving" this game for the last fifteen minutes, but you can't seem to be able to drag yourself away. Finally you cannot stay a minute longer without being late for supper; you turn determinedly to leave, saying:

8. Earlier in the day the boss had given you the choice of going on a business trip for the company or leaving the opportunity for someone else. It happens to be on the weekend that you have reserved

seats for the sumoo matches, however. Finally you shrug and decide on making the trip.

9. You have been working long and hard and decide to have a coffee break.

10. You are returning home from work on a hot summer afternoon and the image of a cool glass of beer overpowers you just as you are about to pass a small restaurant.

4. Formulate the following sentences as OFFERS. Then answer these offers, using the words in parentheses as hints.

EXAMPLE: Oishasan o yobu.(IIE)
Oishasan o yobimashoo ka?-Iie, yobanai de kudasai.
-Iie, kekkoo desu.

1) Mado o akeru.(EE)
2) Doa o shimeru.(IIE)
3) Tegami o dasu. (EE)
4) Ima kara iku. (EE)
5) Ano hito ni hanasu. (IIE)
6) Nihongo de iu. (EE)
7) Kore o anata ni ageru.(EE)
(Do not use SORE in the answer.)
8) Kono hon o sono hito ni ageru. (IIE)
9) Kono e o anata ni ageru. (EE) (cf. #7)
10) Koohii ni miruku o ireru. (IIE)
11) Doko ni oku. (KOKO)
12) Itsu kuru. (ASHITA)
13) Dare ni iu. (ANO HITO)
14) Doko de kau. (ANO MISE)
15) Nan de koshiraeru. (KONO KI)
16) Dare ni ageru. (YAMADA SAN)
17) Nani ni kaku. (KONO KAMI)
18) Anata ni nani o ageru. (SONO ZASSHI)
19) Doko kara noru. (KAWASAKI)
20) Dare to iku. (FUJITA SAN)

5. Formulate an OFFER for each of the following responses.

1) Ee, kudasai.
2) Iie, kekkoo desu.
3) Ee, akete kudasai.
4) Iie, shimenai de kudasai.
5) Kono ue ni oite kudasai.
6) Ee, kaite kudasai.
7) Ano hito ni kiite kudasai.
8) Iie, yomanai de kudasai.
9) Ashita no gogo kite kudasai.

10) Hai, onegai shimasu.
11) Kawakami san ni karite kudasai.
12) Iie, kawanai de kudasai.
13) Otoosan to kite kudasai.
14) Ee, katte kudasai.
15) Ee, onegai shimasu.
16) Sono hako ni irete kudasai.
17) Ii desu.
18) Asatte no gogo irashite kudasai.
19) Dasanai de kudasai.
20) Ee, totte kudasai.

6. Perhaps the student has already noticed that the indirect offers made with the -MASHOO form of the verb are not offers of things, but of actions: 'Shall I do this?' When, therefore, one desires to offer a thing, one has to use a different pattern, one which has already been seen briefly;

> Koohii wa IKAGA DESU KA? // Koohii wa DOO DESU KA?
> 'How about some coffee?' --- (lit.: 'How is coffee?')

Recall that IKAGA is a more polite word, DOO a more informal word.

As pointed out before, KOOHII WA SUKI DESU KA is not an invitation, but a question about a person's likes and dislikes. (Actually, KOOHII WA OSUKI DESU KA ---- use of the Honorific O ---- would be more correct.)

Even KOOHII WA DOO DESU KA could be merely a question about a person's likes and dislikes, for DOO DESU KA does not of itself indicate an offer of some thing; it acquires that meaning from the circumstances in which it is said.

Having in mind, then, the different formulas for offering something and for asking about a person's likes, make correct sentences for each of the following situations.

1. When you offer cocoa to a guest.
2. On a summer's day you offer some beer to a guest.
3. You present some coffee and cake to a guest.
4. You ask the person you've taken to the restaurant if he would care for the tempura listed on the menu card.
5. You present some tea to a friend in your house.
6. You ask your friend Kosaka to go for a walk with you to the tobacco store.
7. You ask this same Kosaka, while on the walk, whether he likes American cigarettes or not.
8. He answers that he likes them.
9. You have invited someone to eat with you, and she is obviously

enjoying the food. You ask her how she likes it. (In these cases, rather than asking directly if a person likes the food or not, it is better to ask if the food tastes good or not: OISHII DESU KA, 'Is it tasty?', 'Does it taste good?'.)

10. You are planning an excursion with your friends, and after various places have been suggested you mention Odawara.

7. Draw up for yourself a summary list of examples of the commands, requests, invitations, suggestions, offers, and rhetorical questions learned thus far.

10.3 UNCERTAINTY WITH DESHOO

A. THEORY

1. KEY EXAMPLES

1. [minami+saŋ+ŋa/hanasu+desoo]
Minami san ga hanasu deshoo.
'Maybe Minami will speak.'

2. [sono+mondai+wa/kantan+desoo]
Sono mondai wa kantan deshoo.
'That problem may be simple.'

3. [minami+saŋ+ŋa/hanashta+desoo]
Minami san ga hanashita deshoo.
'Probably/maybe Minami spoke.'

4. [sono+mondai+wa/kantaŋ+datta+desoo]
Sono mondai wa kantan datta deshoo.
'That problem probably was simple.'

5. [minami+saŋ+wa/hanasanai+desoo]
Minami san wa hanasanai deshoo.
'Maybe Minami will not speak.'

6. [sono+mondai+wa/kantaŋ+ja+nai+desoo]
Sono mondai wa kantan ja nai deshoo.
'Probably/maybe that problem isn't simple.'

7. [minami+saŋ+wa/hanasanakatta+desoo]
Minami san wa hanasanakatta deshoo.
'Minami probably did not speak.'

8. [sono+mondai+wa/kantan+ja+nakatta+dešoo]
Sono mondai wa kantan ja nakatta deshoo.
'Probably that problem was not simple.'

2. STRUCTURE FRAME

AFFIRMATIVE	PRESENT	Minami san ga		HANASU		DESHOO
		Sono eiga wa	(TABUN)	OMOSHIROI		DESHOO
		Sono mondai wa	(OSORAKU)	KANTAN		DESHOO
		Ano hito ga	(KITTO)	ITOO SAN		DESHOO
	PAST	Minami san ga		HANASHI-	TA	DESHOO
		Sono eiga wa	(TABUN)	OMOSHIRO-	KATTA	DESHOO
		Sono mondai wa	(OSORAKU)	KANTAN	DATTA	DESHOO
		Ano hito wa	(KITTO)	ITOO SAN	DATTA	DESHOO
NEGATIVE	PRESENT	Minami san wa		HANASA-	NAI	DESHOO
		Sono eiga wa	(TABUN)	OMOSHIROKU	NAI	DESHOO
		Sono mondai wa	(OSORAKU)	KANTAN	JA NAI	DESHOO
		Ano hito wa	(KITTO)	ITOO SAN	JA NAI	DESHOO
	PAST	Minami san wa		HANASA-	NAKATTA	DESHOO
		Sono eiga wa	(TABUN)	OMOSHIROKU	NAKATTA	DESHOO
		Sono mondai wa	(OSORAKU)	KANTAN	JA NAKATTA	DESHOO
		Ano hito wa	(KITTO)	ITOO SAN	JA NAKATTA	DESHOO

3. REMARKS

1. DESHOO is the -OO form of DESU, and so all the sentences in the Frame are, structurally, merely equational sentences. Note that only DESHOO is in the Polite form; the other verbs and adjectives are in the Familiar forms. For the sake of convenience the Polite and the Familiar forms are here lined up for comparison:

POLITE FORMS	FAMILIAR FORMS
hanashimasu	hanasu
hanashimashita	hanashita
hanashimasen	hanasanai
hanashimasen deshita	hanasanakatta
omoshiroi desu	omoshiroi
omoshiroku arimasen	omoshiroku nai
ja arimasen	ja nai
ja arimasen deshita	ja nakatta
desu	da
deshoo	daroo

hanasu deshoo	hanasu daroo
hanashita deshoo	hanashita daroo <u>or</u> hanashitaroo

2. The fundamental meaning of this pattern is one of UNCERTAINTY. Note the difference between:

(a) Kodama san ga hanashimasu. 'Mr. Kodama will speak.'
(b) Kodama san ga hanasu deshoo. 'Maybe Mr. Kodama will speak.'

There are, however, varying degrees of uncertainty, and also different <u>kinds</u> of uncertainty. One kind of uncertainty we might call "true", as distinct from "social" uncertainty. Now DESHOO is used not only for all the varying degrees of "true" uncertainty but also for those of "social" uncertainty. As a result, the meaning of a sentence with DESHOO can be anything from 'the chances are fifty-fifty that . . . ' to 'probably' to 'I'm certain, but. . . '.

To illustrate what is called "social" uncertainty, let us suppose that Murata asks his neighbor Mori the name of the old gentleman living across the street from them. Mori knows full well that the gentleman's name is Miura, and yet he might reply with the words: ANO KATA WA MIURA SAN DESHOO. Murata, hearing this, will rest quite assured that the gentleman's name is Miura--- not 'may be' Miura, but 'is' Miura. In other words, DESHOO was used instead of DESU and was understood as being used that way. The speaker, to <u>avoid the dogmatic assertion of DESU</u>, out of "social humility" makes allowance for his fallibility; he says, equivalently, 'He's Miura <u>I think</u>'.

The basic meaning of DESHOO, then, will always be that of 'maybe', indicating uncertainty.

3. In the English equivalents of the Key Examples some attempt has been made to show that the uncertainty expressed by DESHOO may be as great as that of the English 'maybe', or as near certainty as that of the English 'probably'. When an atonic verb precedes the DESHOO it is possible to express and understand the difference between 'maybe' and 'probably', but not in any other cases. Thus:

[kau+dešoo] '<u>probably</u> will buy' [kau+dešoo] '<u>maybe</u> will buy'

4. The degree of uncertainty may be indicated with more exactitude by the use of such words as TABUN 'probably', OSORAKU 'most probably', and KITTO 'for sure'. Such words are verb modifiers (to be explained in Lesson 11), and normally precede the verb or the attribute in the sentence. Further explanation of these modifiers is given in the drills.

5. Contrast: IkiMASHOO. 'Let's go!' --- 1st person
Iku DESHOO. 'He may go.' --- 3rd person

Recall that forms in -MASHOO were said to be used only of the first person. On the other hand, forms in DESHOO are used only of the second and

third persons. Therefore, to indicate doubt or uncertainty about one's own actions one must use some other pattern; one may say, for example, WATASHI WA TABUN IKIMASU or some other pattern with similar meaning to be explained later.

6. TO THE INSTRUCTOR: The student will have more difficulty in assimilating the many new forms given in this section than in understanding the structure of the pattern. It might be best to extend the drills over several days, stressing one form at a time.

B. PRACTICE

1. Give the -TA form of each of the verbs listed in Exercise 1, pp. 171 and 172.

2. Give the Familiar negative form of each of these verbs and adjectives.

aruku	maku	toku	muku	warui	amai	nemui	chiisai
tsuku	oku	saku	kiku	atsui	tooi	ookii	ooi

3. In this exercise, repeat each of the sentences below after the instructor, and then make a similar sentence using the word he suggests. (This drill is designed to correct "carry-overs" from qualitative nouns to adjectives and from adjectives to qualitative nouns, habits which no amount of mere theoretical explanation can correct.)

EXAMPLE: Atami wa tooku wa nai. (SHIZUKA)

Atami wa tooku wa nai.
Atami wa shizuka ja nai.

1) Kono mondai wa yasashiku wa nai. (KANTAN)
2) Kono mondai wa fukuzatsu ja nai. (YASASHII)
3) Tookyoo wa tooku wa nai. (SUKI)
4) Shikoku wa samuku wa nai. (CHIKAI)
5) Ano hito wa omoshiroku wa nai. (JOOZU)
6) Sono mise wa yasuku wa nai. (TAKAI)
7) Kore wa benri ja nai.(FUBEN)
8) Ano hito wa majime ja nai. (HAYAI)
9) Ano kata wa Nihonjin ja nai.(AMERIKAJIN)
10) Ano kata wa Nihonjin ja nai. (SEI GA TAKAI)
11) Kono kuruma wa hayaku nai. (KAISHA NO KURUMA)
12) Sono eiga wa omoshiroku nai. (TSUMARANAI)

4. Using the words below give the present and past affirmative and the present and past negative of their DESHOO form, following the examples in the Frame. E.g., KORE DESHOO, KORE DATTA DESHOO, KORE JA NAI DESHOO, etc.

yomu	iku	shiku	kana	soo
kiku	aru	taberu	yama	suki
kaku	iru	suberu	kyoo	mada
miru	au	hashiru	koko	heta
noru	oru	shimeru	soko	buta
kuru	uru	oboeru	neko	tooi
suru	eru	tomeru	niku	amai

sampo	zasshi	jidoosha
benri	ushiro	Abe san
samui	chikai	omoshiroi
joobu	shiroi	tsumaranai
ryokoo	furui	muzukashii
sensei	kuroi	kirei
kantan	yasui	utsukushii

5. Make sentences of uncertainty, putting the verb into the form suggested. Remember that the DESHOO form by itself will indicate either fifty-fifty chances ('maybe, perhaps'), or probability ('probably') and that more exactitude can be expressed by using certain verb modifiers. TABUN clarifies the meaning of probability; OSORAKU increases the likelihood of the statement being true; and KITTO indicates complete certainty, at least in the mind of the speaker (cf. the English use of surely: 'Surely it must be a wonderful place to live in'; 'Surely you're tired now, aren't you?'; 'Surely he wouldn't say a thing like that, I don't think').

EXAMPLE: Ano hito hanasu (aff. past)
Ano hito wa hanashita deshoo.

1) Tomoeda san iru (aff. pres.)
2) Tomoeda san iru (neg. pres.)
3) Ano hito Amerikajin (aff. pres.)
4) Sono manga omoshiroi (aff. past)
5) Koko ginkoo (neg. pres.)
6) Kono hon yasashii (neg. past)
7) Kore kitto benri (aff. pres.)
8) Sono miruku kitto kyoo no (neg. pres.)
9) Mado tabun ano hito shimeru (aff. past)
10) Are tabun sono kaisha kuruma (neg. pres.)
11) Kyoo no shimbun kitto mada kuru (neg. pres.)
12) Ano hito osoraku sore shitte iru (aff. past)
13) Weebaa san kitto moo kore yomu (aff. past)
14) Kawakami san tabun mada kaeru (neg. pres.)
15) Nikkoo kitto kirei na tokoro (aff. pres.)
16) Ogawa san osoraku okusan iru (neg. pres.)
17) Kono atarashii kirei na kuruma Sakurai san no (neg. pres.)
18) Ano denwa tabun Kobayashi san kara (neg. past)
19) Kinoo no rajio no konsaato kitto ii (aff. past)
20) Sono kuni kitto ookii kirei (aff. past)

6. Using the words suggested, answer the questions with some UNCERTAINTY FORM.

EXAMPLES: Itoo san wa doko ni imasu ka? (ANO HEYA)
Tabun ano heya deshoo.

Kurooson san wa moo ikimashita ka? (IIE MADA)
Iie osoraku mada deshoo; Iie kitto mada deshoo;
Iie mada deshoo.

1) Ano tatemono wa nan desu ka? (DEPAATO)
2) Eki made tooi deshoo ka? (EE)
3) Are wa Nihon no hikooki desu ka? (SOO)
4) Kono hon wa omoshiroi desu ka? (IIE)
5) Kore wa dare no kaban deshoo ka? (JOONZU SAN)
6) Ano hito wa doko ni ikimashita ka? (PAATII)
7) Sono tesuto wa itsu arimasu ka? (ASHITA)
8) Ano ooki na teepurekoodaa wa takai deshoo ka? (IIE)
9) Kurooson san wa moo Beikoku e kaerimashita ka? (IIE MADA)
10) Sono mise wa doko ni arimasu ka? (EKI NO SOBA)
11) Eguchi san wa sono pen o katta deshoo ka? (EE)
12) Sensei wa moo kaerimashita ka mada kaerimasen ka? (MOO)
13) Kono tegami wa doko kara kimashita ka? (KONGO)
14) Kurooson san wa kotoshi kimashita ka? (KYONEN)
15) Ogawa san wa doko e itta deshoo ka? (SAMPO)

7. TABUN is normally not used with questions. In this exercise, then, change the following into sentences of uncertainty or doubt, and use TABUN in the ones that are statements but not in those that are questions.

EXAMPLES: Katsura san wa kyoo Tookyoo ni ikimasu.
Katsura san wa tabun Tookyoo ni iku deshoo.

Katsura san wa kyoo Tookyoo ni ikimasu ka?
Katsura san wa kyoo Tookyoo ni iku deshoo ka?

1) Soko wa shizuka desu.
2) Sono eiga wa omoshiroi desu.
3) Umi wa moo nigiyaka desu ka?
4) Sunada san wa jidoosha de kimasu ka?
5) Ashita wa ame ja arimasen.
6) Chichi wa mada kaisha desu.
7) Kono mondai wa yasashiku arimasen.
8) Sono gakkoo wa eki kara chikai desu ka?
9) Ano gaijin wa nihongo o hanashimasen ka?
10) Yasuhiko wa kooen de e o kaite imasu.
11) Kinoo no shiken wa muzukashikatta desu ka?
12) Ano hito wa kinoo byooin ni hairimashita.
13) Anata wa sore o shitte imashita ka?
14) Biiru wa moo tsumetaku narimashita ka?
15) Murata san wa sore o oboete imasen.

NOTE: A WORD OF CAUTION. The student may very well acquire the habit of using TABUN much more often than the Japanese do themselves.
The reason may be that he feels some need to make explicit the notion of 'probably', forgetting that it is already contained in DESHOO. He should keep in mind that, even if DESHOO by itself is a bit imprecise, it usually makes no real difference in the effectiveness of communication. The Japanese fondness for leaving an expression slightly imprecise is reflected in the fact that DESHOO is used much more by itself than with one of the verb modifiers such as TABUN, KITTO, etc.

8. TABUN is normally, though not always, used only with DESHOO. KITTO has a much wider range of use; it can be used with any kind of sentence, whether CERTAIN or UNCERTAIN, a QUESTION or a STATEMENT. In this drill use KITTO, which points at one's conviction, in every sentence.

1) Soo desu.
2) Soo deshoo.
3) Soo ja nai desu.
4) Soo ja nai deshoo.
5) Ashita wa ikimasu.
6) Ashita wa ame ga furu deshoo.
7) Sore wa Aoki san no de wa arimasen.
8) Kyoo wa gakkoo ni konai deshoo.
9) Ano ookii fune wa Amerika no desu ka?
10) Ashita wa sono tegami o dashimasu ka?

9. Answer each of the following questions with some statement of uncertainty. When the answer refers to a third person use DESHOO, with or without a modifier for more exactness. When the answer refers to the first person, use TABUN with the -MASU form. In this way all of the answers will express some degree of uncertainty.

1) Anata wa kuruma de ikimasu ka?
2) Ishida kun wa mada gakkoo desu ka?
3) Anata wa ashita ikimasu ka?
4) Kazuhiko wa mada okite imasen?
5) Ano hito ni eigo no kaiwa o oshiemasu?
6) Tomodachi wa mada kite imasen ka?
7) Issho ni Ooshima ni kimasen?
8) Rainen okuni ni kaerimasu ka?
9) Ashita wa otenki deshoo ka?
10) Otoosan ni iimasu ka?
11) Sono hito wa Kanada ni ikimasu ka?
12) Kimi wa issho ni ikimasen?

10.4 TWO FREQUENT USES OF DESHOO

FIRST USE: To be more polite in phrasing a question, rather than use DESU KA. To illustrate the difference:

(a) You approach a gentleman or a lady to ask for information about the whereabouts of Tokyo Station, and ask politely:

TOOKYOO EKI WA DOKO DESHOO KA?

(b) You interrupt some children at play and you ask them the same question, but phrased thus:

TOOKYOO EKI WA MUKOO DESU KA? /
TOOKYOO EKI WA DOKO DESU KA?

1. Complete these questions using DESU KA or DESHOO KA as seems more fitting in each case. (In these situations certain expressions are commonly used to call for another's attention, or to ask to be excused for interrupting another (cf. English: 'excuse me sir, but...'). CHOTTO is equivalent to something like 'one moment (please)'; OTAZUNE SHIMASU and UKAGAIMASU mean 'I ask you'.)

1. Addressing a passerby:
   Chotto ukagaimasu ga. B Eki wa doko ...
2. To a gentleman you do not know:
   Ano--- chotto otazune shimasu ga. Abe san no ouchi wa doko ...
3. To a child you know:
   Chotto, chotto. Abe san wa ouchi ...
4. Inquiring at the door of a person's house:
   Gomen kudasai. Ano--- kochira wa Iida sensei no ouchi . . .
5. To the doorkeeper of an apartment house:
   Chotto ukagaimasu ga. Satoo san no D Apaato wa dore . . .
6. Talking to a friend:
   Hokkaidoo no ryokoo wa rainen ...
7. To some children that are playing:
   Nee. Ano yama no mukoo wa umi ...
8. To a lady who looks like the mother of Kosaka san:
   Ano--- Kosaka san no okaasama ...
9. To one's own mother:
   Okaasan, Kuwata san wa dono kata ...
10. A shop clerk to a customer:
    Kore wa doo ...
11. Talking to a guest at home:
    Ocha wa doo ...

12. To a student you know:
    Daigaku no shiken wa kotoshi no haru . . .

13. To a member of the family:
    Okyakusama wa watashi no heya . . .

14. To a friend who has given you a gift:
    Doomo arigatoo. Kore wa nan . . .

15. Speaking on the telephone:
    Moshi, moshi. Sochira wa A Daigaku . . .

16. Showing surprise:
    Moo ohiru . . .

17. Talking with anger:
    Ano--- raamen wa mada . . .

18. Talking to oneself:
    Yoshizaki sensei wa mada kyooshitsu . . .

19. Addressing a person in the train:
    Ano--- Yokohama Eki wa koko . . .

20. Speaking to your instructor:
    Murata sensei, kono kotoba wa nan no imi . . .

SECOND USE: To show sympathy towards or understanding of another's feelings. For example:

(a) Someone tells you he's just been for a long hike; you might react with: KITTO TSUKARETA DESHOO. 'You must be tired!'

(b) Someone tells you he met an old friend of many years ago; your reaction might be expressed by: KITTO URESHIKATTA DESHOO 'It must have been a happy occasion.' These sentences are not really statements of uncertainty; they are a polite way of showing understanding and sympathy. Therefore TABUN and OSORAKU are not used, though KITTO is, for it indicates one's comprehension: 'surely', 'I'll bet'.

2. In this exercise, take the part of B san and react sympathetically to the statements of A san.

EXAMPLE: A: Kyoo Odawara made arukimashita.
B: TSUKARERU--------- Sore wa tsukareta deshoo.

1. A: Kinoo Chappurin no eiga o mimashita.
   B: OMOSHIROI

2. A: Tookyoo de okane o otoshimashita. ('I lost')
   B: KOMARU ('feel badly about')

3. A: Kinoo ii terebi o kaimashita.
   B: TAKAI

4. A: Hokkaidoo e ikimashita.
   B: SAMUI

5. A: Watashi wa boiraashitsu de hataraite imasu.
   B: ATSUI

6. A: Tookyoo de takai oobaa o kaimashita.
   B: II OOBAA

7. A: Uchi wa yama no naka ni arimasu.
   B: SHIZUKA

8. A: Asa kara yoru made benkyoo shimashita.
   B: TSUKARERU

9. A: Nihon e jetto de kimashita.
   B: HAYAI

10. A: Ashita jidoosha de Fujisan ni noborimasu.
    B: OMOSHIROI

11. A: Resutoran de sukiyaki o tabemashita.
    B: OISHII

12. A: Uchi kara umi ga miemasu.
    B: KIREI

13. A: Kore wa takai mannenhitsu deshita.
    B: II

14. A: Kono jidoosha ni wa rajieetaa ya rajio ga arimasu.
    B: BENRI

15. A: Kodomo wa ashita ensoku ni ikimasu.
    B: URESHII

16. A: Watashi no uchi ni gasu ya hiitaa ga arimasen.
    B: FUBEN

17. A: Kodomo wa Toodai ni hairimashita.
    B: YOROKOBU ('be glad')

18. A: Hawai wa itsumo hana ga saite imasu.
    B: ATATAKAI

19. A: Ano hito wa bokushingu no champion desu.
    B: TSUYOI

20. A: Ii sutoobu o kaimashita.
    B: ATATAKAI

TO THE INSTRUCTOR: The student may meet with two special difficulties related to the use of DESHOO. First, he may use the Polite forms before DESHOO, rather than the Familiar forms (e.g., KAERIMASEN DESHOO, instead of KAERANAI DESHOO), and this perhaps because he finds the Polite forms come more easily to mind. Use of them is not incorrect, of course, but the Familiar forms are much more common in this case. Secondly, he may not use DESHOO as often as he should, that is, as often as the Japanese do. Drilling will overcome the first difficulty, acquisition of new thought patterns and a _feeling_ for the use of DESHOO, the second.

LESSON 11

MODIFICATION (II): VERB HEAD MODIFICATION

LEXICON ITEMS: NUMERALS

0 rei 1/2 han

1	ichi	HITO-TSU	11	juuichi
2	ni	FUTA-TSU	12	juuni
3	san	MI-TTSU	13	juusan
4	shi/yon	YO-TTSU	14	juushi/juuyon
5	go	ITSU-TSU	15	juugo
6	roku	MU-TTSU	16	juuroku
7	shichi/nana	NANA-TSU	17	juushichi/juunana
8	hachi	YA-TTSU	18	juuhachi
9	kyuu/ku	KOKONO-TSU	19	juukyuu/juuku
10	juu	TOO	20	nijuu

21	nijuuichi	31	sanjuuichi
22	nijuuni	32	sanjuuni
23	nijuusan	33	sanjuusan
24	nijuushi/nijuuyon	40	yonjuu
25	nijuugo	50	gojuu
26	nijuuroku	60	rokujuu
27	nijuushichi/nijuunana	70	shichijuu/nanajuu
28	nijuuhachi	80	hachijuu
29	nijuukyuu/nijuuku	90	kyuujuu
30	sanjuu	100	hyaku

110	hyaku juu	1,100	sen hyaku
200	nihyaku	2,000	nisen
300	sambyaku	3,000	sanzen
400	yonhyaku	4,000	yonsen
500	gohyaku	5,000	gosen
600	roppyaku	6,000	rokusen
700	nanahyaku/shichihyaku	7,000	nanasen/shichisen
800	happyaku	8,000	hassen
900	kyuuhyaku	9,000	kyuusen
1,000	sen/issen	1/0,000	ichiman

1/1,000	ichiman issen	11/0,000	juuichiman
2/0,000	niman	20/0,000	nijuuman
3/0,000	samman	30/0,000	sanjuuman
4/0,000	yomman	40/0,000	yonjuuman
5/0,000	goman	1,00/0,000	hyakuman
6/0,000	rokuman	2,00/0,000	nihyakuman
7/0,000	nanaman/shichiman	2,20/0,000	nihyaku nijuuman
8/0,000	hachiman	10,00/0,000	issemman
9/0,000	kyuuman	100,00/0,000	ichioku
10/0,000	juuman	100,000,00/0,000	itchoo

REMARKS

1. Two sets of words are used for the numbers from 1 to 10. The second set (capitalized in the chart) is used when counting objects which have no special counter of their own, when referring to a child's age, and with counters of Japanese origin. In this last usage, the suffix of the numeral (separated by a hyphen in the chart) is dropped:

HITO-soroi	'one set'
FUTA-ma	'two rooms'
MI-kumi	'three sections'

2. Observe that the numbers not formed from other numbers are very limited: those from 1 to 10, HYAKU, SEN, MAN, and OKU. All other numbers are compounds of this limited set of numbers. Thus:

(a) A smaller number following a bigger number is an addition; add the small number to the bigger one: JUUNI is 10+2, 12;

(b) A smaller number preceding a bigger number is a multiplication; multiply the smaller by the larger: NIJUU is 2x10, 20.

3. From one thousand onwards the Japanese counting system differs from the English. The counting unit becomes MAN (1/0,000). Thus the English 'hundred thousand' is, in Japanese, 'juu man' (10/0,000).

4. 'Four', 'seven', and 'nine' each have two alternative forms in Japanese. For small numbers one or the other of the pair may be used indifferently, in most cases. For larger numbers YON, NANA, and KYUU are more commonly used than their respective alternatives.

LEXICON ITEMS: COUNTERS

When counting objects in English, one simply uses a numeral in front of the word for that object: three PERSONS, twenty DAYS, two HOUSES, etc. In a limited number of cases one may use a "classifier" together with the numeral: two PAIRS of shoes, one CUP of coffee, two HEAD of cattle, two STICKS of gum.

In Japanese it is this latter procedure which is most ordinarily followed when counting objects. Things are classified into various categories, mainly on the basis of their shape or genus. Then when a thing is counted the word for its category is used together with the numeral. For example, the counter of human beings is -NIN, and so 'the five students' will be: GO-NIN NO SEITO ---- not GO NO SEITO or ITSUTSU NO SEITO.

To ask 'how many' there are of a certain thing, one uses NAN- or IKU- with the appropriate counter (e.g., NANNIN, or IKUNIN). If the item has no special counter then the question word is IKUTSU.

These compoundings of numerals with the counters give rise to innumerable phonetic changes. A list of these changes is given at the end of this section. As he studies the counters the student will notice that there often are alternative forms, particularly with the numbers 7, 9, and 10, but also with 3, 4, 6, and 8.

There seems to be no appreciable difference between one form and the other among these alternatives, and the same speaker might use both forms indifferently. A general rule can be laid down, however, that the unabbreviated form is naturally clearer and so is used when the speaker does not want to be misunderstood with regard to the numeral, or when he desires to emphasize the numeral: HACHIFUN 'eight minutes' vs. HAPPUN 'eight minutes'.

-NIN: for people	
NAN-NIN/IKU-NIN	
1	hito-ri
2	futa-ri
3	san-nin
4	yo-nin (yotta-ri)
5	go-nin
6	roku-nin
7	shichi-nin
8	hachi-nin
9	ku-nin/kyuu-nin
10	juu-nin

-MAI: for flat objects	
NAN-MAI/IKU-MAI	
1	ichi-mai
2	ni-mai
3	sam-mai
4	yom-mai
5	go-mai
6	roku-mai
7	nana-mai/shichi-mai
8	hachi-mai
9	kyuu-mai/ku-mai
10	juu-mai

-DAI: for vehicles and mounted machines	
NAN-DAI/IKU-DAI	
1	ichi-dai
2	ni-dai
3	san-dai
4	yo(n)-dai
5	go-dai
6	roku-dai
7	nana-dai/shichi-dai
8	hachi-dai
9	kyuu-dai/ku-dai
10	juu-dai

-HON: for long, slender objects (pencils, tubes)	
NAM-BON/IKU-HON	
1	ip-pon
2	ni-hon
3	sam-bon
4	yon-hon/shi-hon
5	go-hon
6	rop-pon
7	nana-hon/shichi-hon
8	hap-pon/hachi-hon
9	kyuu-hon
10	jup-pon/jip-pon

-HAI: glassfuls, cupfuls	
NAM-BAI/IKU-HAI	
1	ip-pai
2	ni-hai
3	sam-bai
4	yon-hai
5	go-hai
6	rop-pai/roku-hai
7	nana-hai
8	hap-pai/hachi-hai
9	kyuu-hai
10	jup-pai/jip-pai

-KEN: for houses	
NAN-GEN/IKU-KEN	
1	ik-ken
2	ni-ken
3	san-gen/san-ken
4	yon-ken
5	go-ken
6	rok-ken
7	nana-ken
8	hak-ken
9	kyuu-ken
10	juk-ken/jik-ken

-KO: for boxes, parcels, small pieces with no special counter	
NAN-KO	
1	ik-ko
2	ni-ko
3	san-ko
4	yon-ko
5	go-ko
6	rok-ko
7	nana-ko/shichi-ko
8	hak-ko/hachi-ko
9	kyuu-ko
10	juk-ko/jik-ko

-CHOO: for things with a handle: tools, knives, scissors, etc.	
NAN-CHOO/IKU-CHOO	
1	it-choo
2	ni-choo
3	san-choo
4	yon-choo
5	go-choo
6	roku-choo
7	nana-choo
8	hat-choo
9	kyuu-choo
10	jut-choo/jit-choo

-SOO: for boats, ships -SEKI: for big ships		
NAN-SOO, NAN-SEKI, IKU-...		
1	is-soo	is-seki
2	ni-soo	ni-seki
3	san-soo	san-seki
4	yon-soo	yon-seki
5	go-soo	go-seki
6	roku-soo	roku-seki
7	nana-soo	nana-seki
8	has-soo	has-seki
9	kyuu-soo	kyuu-seki
10	jus-soo	jus-seki

-SOKU: for pairs of footgear (shoes, socks...)	
NAN-SOKU/NAN-ZOKU/IKU-SO-KU	
1	is-soku
2	ni-soku
3	san-zoku
4	yon-soku
5	go-soku
6	roku-soku
7	nana-soku
8	has-soku
9	kyuu-soku
10	jus-soku/jis-soku

-HIKI: for animals in general	
NAM-BIKI/IKU-HIKI	
1	ip-piki
2	ni-hiki
3	sam-biki
4	yon-hiki
5	go-hiki
6	rop-piki
7	nana-hiki
8	hap-piki/hachi-hiki
9	kyuu-hiki
10	jup-piki/jip-piki

-SATSU: for books	
NAN-SATSU/IKU-SATSU	
1	is-satsu
2	ni-satsu
3	san-satsu
4	yon-satsu
5	go-satsu
6	roku-satsu
7	nana-satsu
8	has-satsu
9	kyuu-satsu
10	jus-satsu/jis-satsu

-CHAKU: for suits, pairs of trousers	
NAN-CHAKU/IKU-CHAKU	
1	it-chaku
2	ni-chaku
3	san-chaku
4	yon-chaku
5	go-chaku
6	roku-chaku
7	nana-chaku
8	hat-chaku
9	kyuu-chaku
10	jut-chaku/jit-chaku

-TSUU: for documents, letters, communications	
NAN-TSUU/IKU-TSUU	
1	it-tsuu
2	ni-tsuu
3	san-tsuu
4	yon-tsuu
5	go-tsuu
6	roku-tsuu
7	nana-tsuu
8	hat-tsuu
9	kyuu-tsuu
10	jut-tsuu/jit-tsuu

-KAI, -DO: 'once', 'twice'		
NAN-KAI/NAN-DO/IKU-DO		
1	ik-kai	ichi-do
2	ni-kai	ni-do
3	san-kai	san-do
4	yon-kai	yon-do
5	go-kai	go-do
6	rok-kai	roku-do
7	nana-kai	nana-do
8	hak-kai	hachi-do
9	kyuu-kai	kyuu-do
10	juk-kai	juu-do

-FUN: number of minutes	
NAM-PUN/IKU-FUN	
1	ip-pun
2	ni-fun
3	sam-pun
4	yom-pun
5	go-fun
6	rop-pun
7	nana-fun/shichi-fun
8	hap-pun/hachi-fun
9	kyuu-fun
10	jup-pun/jip-pun

-FUNKAN: minute periods	
NAM-PUNKAN	
1	ip-punkan
2	ni-funkan
3	sam-punkan
4	yom-punkan
5	go-funkan
6	rop-punkan
7	nana-funkan
8	hap-punkan/hachi-funkan
9	kyuu-funkan
10	jup-punkan/jip-punkan
15	juugo-funkan
20	nijip-punkan

-NEN: number of years	
NAN-NEN/IKU-NEN	
1	ichi-nen
2	ni-nen
3	san-nen
4	yo-nen
5	go-nen
6	roku-nen
7	shichi-nen
8	hachi-nen
9	kyuu-nen/ku-nen
10	juu-nen
11	juuichi-nen
12	juuni-nen

-NENKAN: year periods	
NAN-NENKAN/IKU-NENKAN	
1	ichi-nenkan
2	ni-nenkan
3	san-nenkan
4	yo-nenkan
5	go-nenkan
6	roku-nenkan
7	shichi-nenkan
8	hachi-nenkan
9	kyuu-nenkan/ku-nenkan
10	juu-nenkan

-KAGETSU: month periods	
NAN-KAGETSU	
1	ik-kagetsu
2	ni-kagetsu
3	san-kagetsu
4	yon-kagetsu
5	go-kagetsu
6	rok-kagetsu
7	shichi-kagetsu/nana-kagetsu
8	hak-kagetsu/hachi-kagetsu
9	kyuu-kagetsu
10	juk-kagetsu/jik-kagetsu

-JIKAN: hour periods	
NAN-JIKAN/IKU-JIKAN	
1	ichi-jikan
2	ni-jikan
3	san-jikan
4	yo-jikan
5	go-jikan
6	roku-jikan
7	shichi-jikan/ nana-jikan
8	hachi-jikan
9	ku-jikan
10	juu-jikan
11	juuichi-jikan
12	juuni-jikan
13	juusan-jikan
14	juuyo-jikan
24	nijuuyo-jikan

-KA, -NICHI: '1 day, 2 days...'	
NAN-NICHI/IKU-NICHI	
1	ichi-nichi
2	FUTSU-KA
3	MIK-KA
4	YOK-KA
5	ITSU-KA
6	MUI-KA
7	NANO-KA/NANU-KA
8	YOO-KA
9	KOKONO-KA
10	TOO-KA
11	juuichi-nichi
12	juuni-nichi
14	juuYOK-KA
20	HATSU-KA
24	nijuuYOK-KA

OTHER COUNTERS:

-EN: for yen---ichien, yoen, goen, juuen, hyakuen, senen, nisen hyaku gojuuen.

-BYOO: for seconds ---ichibyoo, nibyoo, sambyoo, gobyoo, juuhachibyoo, sanjuubyoo.

-SHUUKAN: for weeks ---isshuukan, nishuukan, sanshuukan, hasshuukan, jusshuukan.

-SAI: for years of age ---issai, gosai, jussai, nijuu nanasai, rokujussai.

-TOO: for large animals ---ittoo, hattoo, juttoo/jittoo, juurokutoo.

-WA: for birds ---ichiwa, niwa, samba, yonwa, hachiwa, kyuuwa/kuwa, juppa/jippa.

-BAN: for numbers — ichiban, niban, samban, yoban/yomban, goban, rokuban.

-BAI: times as much — nibai, sambai, yobai, gobai, rokubai, nanabai, juubai.

-DORU: dollars — ichidoru, nidoru, godoru, juudoru, juusandoru, nijuushichidoru.

-KIROGURAMU: kgs. — ichikiroguramu, nikiroguramu, gokiroguramu, jukkiroguramu.

-KIROMEETORU: kms. — sankiromeetoru, yonkiromeetoru, rokkiromeetoru, nanakiromeetoru.

-KIRO: kgs. <u>or</u> kms. — ichikiro, nikiro, sankiro, yonkiro, gokiro, rokkiro, nanakiro.

The compounds of the following are always accented on the first syllable of the counter:

-GURAMU: grams	-MEETORU: meters
-PONDO: pounds	-YAADO: yards
-TON: tons	-MAIRU: miles
-SENCHI: centimeters	-DAASU: dozens
-INCHI: inches	-PEEJI: pages

REMARKS

1. Though subject to several exceptions, the following types of phonetic changes take place in the compounding of numerals and counters:

/či/ +	/p/ - /pp/	ex.: ichi+peeji - ippeeji
	/t/ - /tt/	ex.: ichi+too - ittoo
	/k/ - /kk/	ex.: ichi+ken - ikken
	/s/ - /ss/	ex.: ichi+seki - isseki
	/š/ - /šš/	ex.: hachi+shuu - hasshuu
	/č/ - /tč/	ex.: ichi+chaku - itchaku
	/ŧ/ - /tŧ/	ex.: ichi+tsuu - ittsuu
	/h/ - /pp/	ex.: hachi+hon - happon
	/w/ - /pp/	ex.: hachi+wa - (happa)
	/f/ - /pp/	ex.: ichi+fun - ippun
/ǰuu/ +	/p/ - /ǰipp/	ex.: juu+peeji - jippeeji
	/t/ - /ǰitt/	ex.: juu+too - jittoo
	/k/ - /ǰikk/	ex.: juu+ken - jikken
	/s/ - /ǰiss/	ex.: juu+seki - jisseki
	/š/ - /ǰišš/	ex.: juu+shaku - jisshaku
	/č/ - /ǰitč/	ex.: juu+choo - jitchoo

		Change	Example
/ǰuu/	+	/ʦ/ - /ǰitʦ/	ex.: juu+tsuu - jittsuu
		/h/ - /ǰipp/	ex.: juu+hon - jippon
		/w/ - /ǰipp/	ex.: juu+wa - jippa
		/f/ - /ǰipp/	ex.: juu+fun - jippun

(In most cases the /u/ may remain. Thus, jippun or juppun.)

		Change	Example
/ku/	+	/k/ - /kk/	ex.: roku+ken - rokken
		/h/ - /pp/	ex.: roku+hon - roppon
		/f/ - /pp/	ex.: roku+fun - roppun
		/w/ - /pp/	ex.: roku+wa - roppa

		Change	Example
/n/	+	/k/ - /ŋŋ/	ex.: san+ken - sangen
		/h/ - /mb/	ex.: san+hon - sambon
		/f/ - /mp/	ex.: san+fun - sampun
		/w/ - /mb/	ex.: nan+wa - namba
		/s/ - /nz/	ex.: san+sen - sanzen
		/m/ - /mm/	ex.: nan+mai - nammai

(Many times /n/ undergoes no change; e.g., several compounds of YON.)

2. The number YON has the variant YO when the counter following it begins with a VOICED sound: yo-en 'four yen'; yo-nen 'four years'; yo-jikan 'four hours'; yo-do 'four times'; yo-nin 'four people'.

There are, however, some exceptions to this rule: yon-do 'four times'; yom-ban 'number four'; yom-mai 'four flat objects'; yom-meetoru 'four meters'.

ORDINAL NUMBERS

By adding -ME to the numeral+counter one expresses order or succession.

ichi-ban	'No. one'	ichi-bam-me	'first'
ni-ban	'No. two'	ni-bam-me	'second'
sam-ban	'No. three'	sam-bam-me	'third'
yo-ban/yom-ban	'No. four'	yo-bam-me/ yom-bam-me	'fourth'
ik-ken	'1 house'	ik-kem-me	'1st house'
ni-ken	'2 houses'	ni-kem-me	'2nd house'
san-gen	'3 houses'	san-gem-me	'3rd house'
yon-ken	'4 houses'	yon-kem-me	'4th house'
ik-kai	'1 time'	ik-kai-me	'1st time'
ni-kai	'2 times'	ni-kai-me	'2nd time'
san-kai	'3 times'	san-kai-me	'3rd time'
yon-kai	'4 times'	yon-kai-me	'4th time'

When an object does not have a specific counter the following is used:

hitotsu-me	'first'
futatsu-me	'second'
mittsu-me	'third'
yottsu-me	'fourth'
itsutsu-me	'fifth'
muttsu-me	'sixth'
etc.	

For example, the way to say that Ofuna Station is the SECOND AFTER Kamakura is: KAMAKURA KARA FUTATSUME DESU.

3. An ordinal in English is not always an ordinal in Japanese. Thus: it-too, ni-too, '1st class', '2nd class' (on a train); ik-kai, ni-kai, san-gai, etc., '1st floor', '2nd floor'; '3rd floor', etc.

MODIFICATION (II): VERB HEAD MODIFICATION

11.1.1 VERB MODIFICATION BY QUANTITY

A. THEORY

1. KEY EXAMPLES

1. [wataši+wa/nihoŋŋo+o/skoši+hanašimas]
Watashi wa nihongo o sukoshi hanashimasu.
'I speak a little Japanese.'

2. [zuši+no+eki+de/hto+ŋa+taksaŋ+norimašta]
Zushi no eki de hito ga takusan norimashita.
'A lot of people got on at the station in Zushi.'

3. [mainiči/tabako+o/jippon+nomimas]
Mainichi tabako o jippon nomimasu.
'Every day (he) smokes ten cigarettes.'

4. [wataši+wa/kodomo+ŋa/sanniŋ+arimas]
Watashi wa kodomo ga sannin arimasu.
'I have three children.'

5. [čiči+wa/iŋirisu+ni/ni.sanneŋ+imašta]
Chichi wa Igirisu ni ni. sannen imashita.
'My father was in England two or three years.'

6. [ima/poketto+ni/ši.gojuueŋ+motte+imas]
Ima poketto ni shi. gojuuen motte imasu.
'In my pocket now I have 40 or 50 yen.'

2. STRUCTURE FRAME

Observe the positions which the VERB MODIFIER can occupy.

optional positions

				MODIFIER	VERB
1	WATASHI WA		NIHONGO O	SUKOSHI	HANASHIMASU
2	ZUSHI NO EKI DE		HITO GA	TAKUSAN	NORIMASHITA
	Kyoo wa		mise ga	zembu	yasumi desu
	Mada		jikan ga	daibu	arimasu
			Mukoo de	chotto	yasumimashoo
3	MAINICHI		TABAKO O	JIPPON	NOMIMASU
4	WATASHI WA		KODOMO GA	SANNIN	ARIMASU
	Kinoo wa		jibiki o	nisatsu	kaimashita
	Ano hito wa		Fujisan ni	nikai	noborimashita
	Tookyoo made		eki ga	mittsu	arimasu
5	CHICHI WA		IGIRISU NI	NI. SANNEN	IMASHITA
6	IMA		POKETTO NI	SHI. GOJUUEN	MOTTE IMASU
	Kooen de		e o	san. yommai	kakimashita
	Niwa ni		ki ga	go. roppon	arimasu
	Kono basu ni		hito ga	shi. gojuunin	hairimasu

3. REMARKS

1. ANY word that indicates AMOUNT or QUANTITY can be related grammatically to a verb without any particle needed to signal that relationship; in other words, it can function as a VERB MODIFIER. We prefer to use this term, rather than the term adverb, because even words which are NOUNS can be used as verb modifiers if they indicate some kind of quantity.

2. Note that the verb modifier need not be placed immediately before the verb. It can be separated from it, but it must not be accompanied by a particle. How far the modifier can be separated from the verb will depend entirely on the clarity of the sentence. The two positions shown in the Frame are perfectly normal and the sentence is sure to be clear in either case. The modifier may also be put at the very head of the sentence, but if it is, it acquires special emphasis.

3. Both of the following are correct:

(a) Hito ga takusan imasu.
    Takusan hito ga imasu.
(b) Takusan no hito ga imasu.

Both mean the same thing: 'There are many people'; and both are used. However, in the ordinary spoken language (a) is used much more often than (b); it is the more normal mode of expression. In the next section of this lesson we shall have to explain this phenomenon.

4. The third portion of the Frame shows the pattern for 'two or three . . .', 'four or five . . .', etc. KA, the ordinary equivalent for 'or', is frequently dropped from these number expressions. By way of illustration here are some typical expressions connected with DAYS:

1 or 2 days	ichinichi. futsuka	OR	ichinichi KA futsuka
2 or 3 days	ni. san nichi	OR	futsuka. mikka
3 or 4 days	san. yokka	OR	mikka. yokka
4 or 5 days	shi. go nichi	OR	yokka. itsuka
5 or 6 days	go. roku nichi	OR	itsuka. muika
8 or 9 days	hak. ku nichi	OR	yooka KA kokonoka
9 or 10 days			kokonoka KA tooka
12 or 13 days	juu ni. san nichi		
14 or 15 days	juu shi. go nichi		
18 or 19 days	juu hak. ku nichi		
40 or 50 days	shi. go juu nichi		

In the case of PEOPLE: 1 or 2, HITORI KA FUTARI; 2 or 3, NI. SANNIN; 3 or 4, SAN. YONIN; etc. All other counters follow the general rule of mere juxtaposition, even those ending in -TSU: MONDAI GA HITOTSU.FUTATSU ARIMASU.

5. Verb modifiers can modify adjectives and qualitative nouns as well. Note some examples:

TAIHEN tsukaremashita.	'I became very tired.'
TAIHEN utsukushii desu.	'She is very beautiful.'
TAIHEN joozu desu ne.	'My, you're good!'

They can also modify the ATTRIBUTE + CONNECTIVE combination, as in:

KAZOKU WA ZEMBU ENSOKU DESU. 'The whole family is on a trip.'

MISE WA MINNA YASUMI DESU. 'All the shops are closed.'

(In the English equivalents the modifiers are taken with the English subjects: 'the whole family', 'all the shops'. But in the Japanese the modifiers do not belong to the topics, but to the attribute and the connective DESU.)

B. PRACTICE

1. Modify the verb in each of these sentences with the modifier suggested.

EXAMPLE: Watashi wa nihongo o hanashimasu.(SUKOSHI)
Watashi wa nihongo o sukoshi hanashimasu.

1) Kinoo wa nemashita. (TAKUSAN)
2) Kono hon o yomimashita. (ZEMBU)
3) Kono heya wa chiisai desu. (CHOTTO)
4) Seito wa kaerimashita. (MINNA)
5) Matte kudasai. (CHOTTO)
6) Koko de yasumimashoo. (SUKOSHI)
7) Kotoba o oboemashita ka? (TAKUSAN)
8) Kono machi ni sunde imashita. (CHOTTO)
9) Kinoo ame ga furimashita ne. (SUKOSHI)
10) Moo sakura no hana ga sakimashita. (DAIBU)
11) Koko wa fuben na tokoro desu ne. (SUKOSHI)
12) Okyakusan wa mada kimasen. (ZEMBU)
13) Ano inku wa moo tsukaimashita ka? (ZEMBU)
14) Shigoto wa mada owarimasen ka? (MINNA)
15) Doozo tabete kudasai. (TAKUSAN)

2. In this exercise place the suggested modifiers before the word preceding the verb. If the given modifier is a verb modifier, use it without any particle; but if it modifies, not the verb, but the word which precedes the verb, then use it with some appropriate particle.

EXAMPLES: Uchi ni okyakusan ga kite imasu. (TAKUSAN)
Uchi ni okyakusan ga takusan kite imasu.

Uchi ni okyakusan ga kite imasu. (GAIJIN)
Uchi ni gaijin no okyakusan ga kite imasu.

1) Kotoba o oboemashita. (BENRI)
2) Kotoba o oboemashita. (TAKUSAN)
3) Moo shigoto o owarimashita ka? (KYOO)
4) Moo shigoto o owarimashita ka? (ZEMBU)
5) Mainichi benkyoo o shimasu. (SUKOSHI)
6) Mainichi benkyoo o shimasu. (NIHONGO)
7) Kono shinamono wa nedan ga takai desu. (CHOTTO)
8) Kyoo wa mise ga yasumi desu. (MINNA)
9) Nihon wa utsukushii desu. (TAIHEN)
10) Nihon wa utsukushii desu. (AKI)
11) Kyoo wa mise ga yasumi desu. (OOMACHI)
12) Moo sono kotoba o naraimashita. (MINNA)
13) Pan o kaimashita. (JAAMAN BEEKARII)
14) Sono mise de hon o kaimashita. (DAIBU)
15) Pan o kaimashita. (SUKOSHI)
16) Sono mise de hon o kaimashita. (EIGO)

17) Tokei wa takaku arimasen ka? (CHOTTO)
18) Uchi no mae ni basu ga tomarimasu. (TOOKYOO YUKI)
19) Tokei wa takaku arimasen ka? (ANATA)
20) Uchi no mae ni basu ga tomarimasu. (MINNA)

3. Modify the verbs (or adjectives or qualitative nouns) with some verb modifier.

EXAMPLE: Nihongo ga joozu ni narimashita.
Nihongo ga taihen joozu ni narimashita.
Taihen nihongo ga joozu ni narimashita.

1) Kazoku wa ryokoo ni ikimashita.
2) Ofuro wa atsui desu.
3) Mado o akemashoo ka?
4) Matte kudasai.
5) Kyoo wa atsui desu ne.
6) Kinoo wa ame ga furimashita ne.
7) Mise ni okyakusan ga imasu.
8) Uchi no ura wa takaku natte imasu.
9) Watashi no otooto wa eigo o hanashimasu.
10) Sono eki de hito ga norimashita.
11) Asatte wa kono machi no ginkoo wa yasumi desu.
12) Kazoku wa kono machi ni sunde imasu.
13) Kono michi wa jidoosha to basu ga toorimasu.
14) Anata no tokei wa osoku arimasen ka?
15) Terebi de sumoo o mimashita.

4. Translate the following into Japanese. Observe the differences in structure between English and Japanese; what functions in English as a noun modifier functions in Japanese as a verb modifier.

1) Do you know all these words?
2) All my friends are Japanese.
3) That man knows a lot of kanji.
4) The students are not all here yet.
5) Most of the cherry trees are already in bloom.
6) I do a little studying every day.
7) There are lots of people going to the sea already.
8) Please open all the windows.

5. These are substitution exercises on numerals and counters; they will indicate some of the things that fall under a given counter category. Substitute for the capitalized words.

1) Kaban ni KIMONO ga ICHI-mai haitte imasu.

shatsu	2	kirei na e	10
rekoodo	9	garasu	4
kippu	3	eiga no kippu	6
shiroi kami	8	fuutoo	2
hankachi	5	taipu no kami	20

2) Kono kaisha ni wa JIDOOSHA ga JUU-dai arimasu.

hikooki	1	teepurekoodaa	12
jitensha	18	gaikoku no kamera	7
herikoputaa	4	terebi kamera	6
terebi	3	taipuraitaa	25
torakku	14	burudoozaa	2

3) Kono KYARAMERU wa JUU-en deshita.

ringo	15	zasshi	60
miruku	14	bentoo	100
shimbun	5	hon	80
koohii	50	jitensha	1/0,000
kippu	30	rajio	5,000

4) Koko ni EMPITSU ga IP-pon arimasu.

pen	3	kasa	4
fude	5	hana	10
chooku	2	biiru	12
kureyon	6	sakura no ki	8
tabako	9	nekutai	7

5) Ano hito wa mainichi MIZU o SAM-bai nomimasu.

koohii	5	ringo no juusu	4
miruku	6	tomato juusu	1
biiru	1	ramune	2
kokoa	3	atsui koohii	7
ocha	2	orenji juusu	4

6) Tsukue no ue ni HON ga KYUU-satsu notte imasu.

zasshi	10	hanashi no hon	5
kyookasho	12	tekisuto	16
ehon	7	eiga no zasshi	8
nooto	11	ooki na ehon	1
jibiki	3	seisho ('Bible')	2

7) GAKUSEI ga ano heya ni GO-nin imashita.

seito	19	okyakusan	3
sensei	1	onna no hito	2
otoko no ko	10	Airurandojin	4
kaishain	6	ani no tomodachi	7
daigakusei	1	jimuin	8

8) Hako no naka ni RINGO ga ITSUTSU arimasu.

mikan	3	booru	12
ame	6	tokei	20
pan	9	omocha	15
sandoitchi	4	keeki	1
ishi	7	hottodoggu	31

9) Sono kago no naka ni RINGO ga SAN-ko arimasu.

nashi	5	sekken	1
mikan	10	soketto	2
tamanegi	4	denkyuu	8
suika	2	"Piisu"	1
kaki	6	botan	7
biwa	13	pachinko no tama	9

6. Answer each of these questions using the number given in parentheses. The last few questions have DONO GURAI ('about how much?'), instead of NAN- with a specific counter; in the answer, however, the specific counter should be used if there is one for that item.

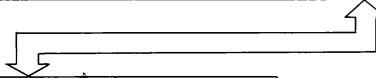
1) Jidoosha wa nandai toorimashita ka? (5)
2) Anata wa kyoodai wa nannin imasu ka? (3)
3) Uchi ni neko wa nambiki imasu ka? (2)
4) Tegami wa nammai kakimashita ka? (5) (-TSUU is for letters received in the mail.)
5) Asa koohii o nambai nomimasu ka? (1)
6) Gakkoo no mae ni sakura no ki ga nambon arimasu ka? (7)
7) Hon o nansatsu kaimashita ka? (2)
8) Minato ni fune ga nanseki haitte imasu ka? (20)
9) Sono byooin ni isha ga nannin imasu ka? (20)
10) Kinoo minato ni fune ga nanseki tsukimashita ka? (3)
11) Sono kaisha wa ichinichi ni jidoosha o nandai tsukurimasu ka? (50)
12) Moo empitsu o nambon tsukaimashita ka? (10)
13) Sono kaisha wa ichinichi ni taipuraitaa o nandai urimasu ka? (14)
14) Kutsushita wa nansoku irimasu ka? (3)
15) Asa toosuto o nammai tabemasu ka? (2)
16) Densha wa nandai kimashita ka? (5)
17) Biiru o nambai nomimashita ka? (3)
18) Biiru o nambon kaimashita ka? (6)
19) Anata wa kamera o nandai motte imasu ka? (1)
20) Kawa de sakana o nambiki torimashita ka? (6)
21) Nihon ni yuumei na yama wa ikutsu arimasu ka? (3)
22) Chuugakkoo wa kono machi ni ikutsu arimasu ka? (2)
23) Kyoo wa atarashii ji o ikutsu naraimashita ka? (10)
24) Kono gakkoo ni seito wa dono gurai imasu ka? (800)
25) Koko de watashi o dono gurai machimashita ka? (1)
26) Rosuanjerusu ni Nihonjin wa dono gurai imasu ka (2/0,000)
27) Kaneko san, moo kono hon o dono gurai yomimashita ka? (35)
28) Kuriyama san, kyoo dono gurai arukimashita ka? (5)
29) Ano gaijin wa nihongo o dono gurai hanashimasu ka?
30) Kono inu wa mainichi dono gurai tabemasu ka?

7. Use the numerals in parentheses as verb modifiers. HITOTSU, FUTATSU, etc., may be used for those things that have no counters.

1) Zasshi o kudasai. (5)
2) Watashitachi wa musume ga arimasu. (2)

3) Itariajin no seito ga imasu. (7)
4) Watashi no kazoku wa (12) desu.
5) Kono gakkoo ni gaijin no sensei ga imasu. (2)
6) Depaato de kurisumasukaado o kaimashita. (24)
7) Watashi wa asa koohii o nomimasu. (2)
8) Watashi wa mainichi tabako o nomimasu. (10)
9) Yama no naka no gakkoo ni piano o agemashita. (1)
10) Uchi no mae ni jidoosha ga tomatte imasu. (2)
11) Kono tesuto ni mondai ga arimasu. (25)
12) Hankachi o kudasai. (10)
13) Hokkaidoo ni atarashii gakkoo ga tachimashita. (3)
14) Kinoo no yoru oishii suupu o nomimashita. (3)
15) Uchi no ushiro ni takai matsu no ki ga arimasu. (4)

8. Now use double numbers (e.g., '8 or 9') as verb modifiers.

1) Niwa ni biwa no ki ga arimasu. (5.6)
2) Sono mise de kutsushita o kaimashoo. (2.3)
3) Watashi no ushiro kara hito ga kimasu. (4.5)
4) Ofuro ni mizu o iremashita. (2.3)
5) Kooen de e o kakimashita. (3.4)
6) Hon o kashite kudasai. (1.2)
7) Okyakusan wa kite imasu. (4.5)
8) Anoo, shitsumon ga arimasu. (1.2)
9) Sono gakkoo ni seito ga iru deshoo. (2,000 or 3,000)
10) Kono basu ni okyakusan ga norimasu. (40.50)

9. As a private exercise, go through the following sentences and correct any that are wrong.

1) Aisukuriimu o ippai nomimashoo.
2) Soko ni akachan ga ippiki imasu.
3) Ototoi Kamakura de uma o hitori mimashita.
4) Okaasan kara ooki na bisuketto o gomai moraimashita.
5) Watashitachi wa te ga nimai arimasu.
6) Soko ni kaki no ki ga ippon arimasu.
7) Jazu no rekoodo o yonsatsu kaimashita.
8) Fune ni takai masuto ga ichidai tatte imasu.
9) Jidoosha no omocha ga ichidai arimasu.
10) Kyoo wa tegami o gosatsu kakimashita.
11) Te ni yubi ga gohon arimasu.
12) Nihon no te de motte kudasai.
13) Gohan o nihai tabemashita.
14) Umi de sakana o sambon torimashita.
15) Hikooki ga ichiwa tonde imasu.

11.1.2 VERB MODIFICATION vs. NOUN MODIFICATION

A. Study the Frame. QUANTITY can modify either the verb or the noun, with no change in meaning, when certain conditions are fulfilled.

			MODIFIER	V E R B
	Tomodachi	GA	SANNIN	imasu
	Jinkoo	GA	GOJUUMAN	arimasu
	Kotoba	O	TAKUSAN	oboemashita
	Heya	O	FUTATSU	tsukatte imasu

MODIFIER		NOUN			
SANNIN	NO	tomodachi	GA		imasu
GOJUUMAN	NO	jinkoo	GA		arimasu
TAKUSAN	NO	kotoba	O		oboemashita
FUTATSU	NO	heya	O		tsukatte imasu

REMARKS

1. The meanings of the four sentences in the upper section of the Frame:

(a) 'Three of my friends are (here).'
(b) 'The population is 500,000.'
(c) '(He/I) memorized many words.'
(d) '(They) are using two rooms.'

2. The four sentences in the lower section mean exactly the same thing. And yet, even though there seems to be no difference, for some reason or other there is a decided preference in practice for the form in the upper section: (NOUN) + QUANTITY VERB MODIFIER + VERB.

3. Three conditions must be fulfilled for quantity to be used either as a verb modifier or as a noun modifier with no change in meaning:

(a) Even if used as a verb modifier in form, in meaning it must refer to the noun.

(b) The nouns cannot be accompanied by any particles other than WA, GA, O.

(c) It must really indicate the QUANTITY (the number or the amount) of the noun to which it refers or which it modifies.

If these three conditions are not simultaneously fulfilled, quantity cannot be used indifferently in the positions shown in the Frame.

B. Note that in the Frame below quantity can modify only the verb. Condition (a) is not fulfilled.

		MODIFIER	VERB
Ano hito	WA	TAKUSAN ⇨ 'a lot'	tabemasu
Kyoo	WA	SUKOSHI ⇨ 'a little'	arukimashita
Kono hon	O	CHOTTO ⇨ 'a moment'	yonde kudasai
Sono hon	O	MINNA ⇨ 'all'	yomimashita
Nihongo	O	DAIBU ⇨ 'a great deal'	naraimashita
Benkyoo	O	MOTTO ⇨ 'more'	shite kudasai
Jikan	GA	MADA ⇨ 'still more'	arimasu
Koohii	O	MOO SUKOSHI ⇨ 'a bit more'	kudasaimasen ka

REMARKS

1. Here the quantity does not fulfill Condition (a) because it does not refer in meaning to the noun. To the English speaker's way of thinking it may do so, but not to the Japanese speaker's way of thinking. (As, for example, MINNA, MADA, and DAIBU above.)

2. Note that at no time does the particle O follow the quantity, though an English speaker feels naturally inclined to put an O there.

3. A new use of MADA occurs. Before it was used as TIME with a negative verb, to mean '(not) yet'. Here it is used together with an affirmative verb to indicate QUANTITY, without indicating at all an idea of time: 'still more, still some'. Thus, in answer to OKANE WA ZEMBU TSUKAIMASHITA KA? the reply IIE, MADA ARIMASU means 'No, there is still more' or 'No, there is still some', but <u>not</u> 'No, I still have it (all)'. Other examples:

Jikan ga MADA arimasu. 'There is <u>still</u> <u>more</u> time.'

Ii mono ga MADA TAKUSAN arimasu. 'There are <u>still</u> a lot <u>more</u> good things.'

Okane o MADA motte imasu. 'I have more money (besides this).'
Seito ga MADA kimasu. 'There are still more students coming.'

4. A new use of MOO occurs. Before it was used as TIME, meaning 'already'. Here it is used in conjunction with another quantity word, and means 'more...', as in MOO SUKOSHI (lit.: 'more a little'), MOO CHOTTO (lit.: 'more a while' or 'more a little'), MOO HITOTSU (lit.: 'more one'), MOO ICHIDO (lit.: 'more once'), etc.

MOO + A COUNTER is also used where one would say 'the other'.

HITORI WA KOOKOOSEI DESU, MOO HITORI WA CHUUGAKUSEI DESU.

'One is in high school; the other one is in middle school.'

MOO ISSATSU NO HON WA IRIMASEN.

'I don't need the other book.' (the context involves only two)

MOO ICHIMAI NO KIPPU WA DOKO DESHOO KA?

'Where can that other ticket be?'

C. The quantity here modifies only the noun. Condition (b) is not fulfilled.

MODIFIER		NOUN		
FUTARI	NO	Amerikajin	KARA	naraimashita
FUTATSU	NO	reshiibaa	DE	kikimasu
SANNIN	NO	kodomo	TO	ikimashita
TAKUSAN	NO	hito	NI	kikimashita
NIKEN	NO	uchi	NI	sunde imasu

D. The quantity here can modify either the noun or the verb, but with different meanings. Condition (c) is not fulfilled, for when quantity here modifies the noun, it shows not the amount but the TYPE, the KIND of noun.

MODIFIER		NOUN		MODIFIER	VERB	
HYAKUPEEJI	NO	hon	O		yomimashita	(1)
		Hon	O	HYAKUPEEJI	yomimashita	(2)
NANAINCHI	NO	teepu	GA		arimasu	(3)
		Teepu	GA	NANAINCHI	arimasu	(4)
NIJUUEN	NO	kitte	GA		irimasu	(5)
		Kitte	GA	NIJUUEN	irimasu	(6)
GONIN	NO	koorasu	O		kikimashita	(7)
		Koorasu	O	GONIN	kikimashita	(8)

(1) 'I read a 100-page book.'
(2) 'I read one hundred pages of a book.'
(3) 'I have a seven-inch tape.'
(4) 'I have seven inches of tape.'
(5) 'I need a twenty-yen stamp.'
(6) 'I need twenty yen worth of stamps.'
(7) 'I heard a choral quintet.'
(8) 'Five people heard the choir.'

REMARKS

1. The sentences in the Frame show clearly how the noun modifiers express the type of object spoken about, while the verb modifiers indicate the amount.

2. Now the student should be able to understand why the quantity in the following sentences can modify only the noun.

MODIFIER		NOUN		
HYAKUMAN EN	NO	jidoosha	O	kaimashita
JUUYONINCHI	NO	terebi	O	kaimashita
SONO FUTARI	NO	kangae	O	kikimashita
NIKAI	NO	uchi	GA	arimasu

E. PRACTICE

1. Using the modifier given in parentheses modify the VERB, or the NOUN, or BOTH whenever possible.

EXAMPLES: Kodomo ga imasu. (SANNIN)
Kodomo ga sannin imasu.
Sannin no kodomo ga imasu.

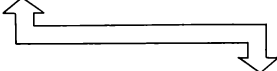
Kodomo to ikimashita. (SANNIN)
Sannin no kodomo to ikimashita.

1) Tomodachi ga imasu. (FUTARI)
2) Tomodachi to ikimashita. (YONIN)
3) Amerikajin ga kite imasu. (SANNIN)
4) Amerikajin ni naraimashita. (FUTARI)
5) Iro o tsukaimashita.(ITSUTSU)
6) Yama ga arimasu. (SANZEN MEETORU)
7) Machi de Doitsujin ni aimashita. (HITORI)
8) Kurasu ni eigo o oshiete imasu. (YONJUUNIN)
9) Densha ga toorimashita. (NIDAI)
10) Yuubinkyoku de kitte o kaimashita. (GOJUUEN)

11) Kono machi ni kootoogakkoo ga arimasu. (FUTATSU)
12) Hashi de gohan o tabemasu. (NIHON)
13) Watashi wa kodomo ga arimasu. (HITORI)
14) Uchi ni juunin sunde imasu. (IKKEN)
15) Eki no soba ni depaato o tatemashita. (GOKAI)
16) Akachan ga moo hanashimasu. (CHOTTO)
17) Kinoo ame ga furimashita ne. (SUKOSHI)
18) Kippu de futari hairimashita. (ICHIMAI)
19) Damu o koshiraemashita. (HYAKU MEETORU)
20) Okane o motte imasu ka? (MADA)
21) Koohii o nomimasen ka? (MOO IPPAI)
22) Kangae o kikimashita. (MINNA)
23) Sono machi ni daigaku ga arimasu. (FUTATSU)
24) Jikan ga arimasu. (MADA)
25) Tomodachi ni kikimashita. (TAKUSAN)
26) Tomodachi ni tegami o moraimashita.(TAKUSAN)
27) Ano gaijin ni kiite kudasai. (FUTARI)
28) Biru o tatemashita. (GOKAI)
29) Otoko no ko to onna no ko ga imasu. (FUTARI)
30) Ootobai to jitensha o kaimashita.(NIDAI)

2. Correct those of the following which seem wrong.

1) Sukoshi no kane o motte imasu.
2) Watashi wa keeki no takusan o tabemashita.
3) Sono mise no minna no zasshi o yomimashita.
4) Moo sukoshi no ocha wa doo desu ka?
5) Minna no to o shimemashita.
6) Kinoo wa sukoshi no shigoto o shimashita.
7) Nihongo wa moo sukoshi o hanashimasu.
8) Motto no shigoto o shimashoo.
9) Seito no minna no namae o shitte imasu.
10) Kyoo wa takusan ga furimashita ne.
11) Sono pan no sukoshi o kudasai.
12) Motto no okane ga irimasu.
13) Daibu no nihongo o naraimashita.
14) Doozo takusan o tabete kudasai.
15) Ano mise de hon no nisatsu o kaimashita.

(N.B.: All are wrong. Note why.)

3. Translate into Japanese.

1) Yumiko eats a lot of candy.
2) We live in a two-story house.
3) Everyone knows the famous Ito.
4) I cannot see them all from here.
5) She shopped with her two daughters.
6) He's teaching <u>go</u> to two Swiss students.
7) Japan has many old temples.

8) I bought 200 yen worth of stamps.
9) We two got in on one ticket.
10) I know all those people.

F. (FOR FUTURE REFERENCE) Quantity can modify the noun not only by preceding it with the particle NO, but also by following it without any intervening particles, as illustrated below.

MODIFIER		NOUN			
NISATSU	NO	hon		O	kaimashita
SANNIN	NO	kodomo		GA	arimasu
FUTARI	NO	seito		GA	kite imasu
ICHIMAI	NO	kippu		DE	futari hairimashita
FUTARI	NO	kodomo		TO	umi ni ikimashita
NIDAI	NO	basu		DE	ensoku ni ikimashita
IKKEN	NO	uchi		NI	juunin sunde imasu

	NOUN	MODIFIER		
	Hon	NISATSU	(O)	katte kudasai
	Kodomo	SANNIN	(GA)	arimasu
	Seito	FUTARI	(GA)	kite imasu
	Kippu	ICHIMAI	DE	futari hairimashita
	Kodomo	FUTARI	TO	umi ni ikimashita
	Basu	NIDAI	DE	ensoku ni ikimashita
	Uchi	IKKEN	NI	juunin sunde imasu

Okane	ICHIEN	MOTTE IMASEN
Gohan	IPPAI	TABETE IMASEN
Uchi	IKKEN	MIEMASEN
Ki	IPPON	ARIMASEN

REMARKS

1. The material taught here is for future reference, when the student is more at ease amidst the great variety of Japanese forms. The above forms occur often, but still the NORMAL way of expression is with quantity as a verb modifier, or as a noun modifier with NO.

2. The forms are sufficiently clear from the Frame. The negative sentences in the final portion state emphatically that NOT A SINGLE HOUSE was seen, NOT A SINGLE YEN is had, and so on.

11.1.3 MODIFIERS WITH AFFIRMATIVE VERBS AND WITH NEGATIVE VERBS

A. THEORY

1. KEY EXAMPLES

1. [kinoo+wa/okane+o+taksaŋ+tskaimasta]
   Kinoo wa okane o takusan tsukaimashita.
   'Yesterday I spent plenty.'

2. [kinoo+wa/okane+o+amari+tskaimasen+desta]
   Kinoo wa okane o amari tsukaimasen deshita.
   'Yesterday I did not spend much money.'

2. STRUCTURE FRAME

Note that some modifiers are generally used in affirmative statements, others generally in negative statements.

Generally with the affirmative:

Kinoo	wa	okane	o	TAKUSAN	tsukaimashita	('plenty')
"	"	"	"	TAIHEN	"	('an awful lot')
"	"	"	"	SOOTOO	"	('a fair amount')
"	"	"	"	TAISOO	"	('very much')
"	"	"	"	KANARI	"	('considerably')

Generally with the negative:

Kinoo	wa	okane	o	AMARI	tsukaimasen	deshita	('(not) very much')
"	"	"	"	SOO	"	"	('(not) so much')
"	"	"	"	SONNA NI	"	"	('(not) that much')
"	"	"	"	SORE HODO	"	"	('(not) so much')
"	"	"	"	HOTONDO	"	"	('almost (nothing)')

3. REMARKS

1. TAISOO is a rather old word, not to be used when others will do.

2. HOTONDO means 'nearly, almost'. It is the only modifier in the second section which may also be used with the affirmative:

HOTONDO ZEMBU TSUKAIMASHITA.
'I used nearly everything / almost all.'

B. PRACTICE

1. Change the following into negative sentences, using a verb modifier.

EXAMPLE: Kinoo okane o takusan tsukaimashita.
Kinoo okane o sonna ni tsukaimasen deshita.

1) Shinamono o takusan kaimashita.
2) Kirei na hana ga taihen arimasu ne.
3) Obaasan wa taisoo yorokonde imashita.
4) Kinoo wa sootoo tsukaremashita.
5) Sakuban wa hijoo ni samukatta desu. *
6) Paatii de kanari uisukii o nomimashita.
7) Bisuketto o takusan tabe nasai. **
8) Kore wa taihen yasui shinamono desu ne.
9) Ano kata wa hijoo ni eigo ga joozu na kata desu.
10) Haha wa taisoo hiroi uchi ni sunde imashita.
11) Kyoo wa sootoo gasorin o tsukaimashita.
12) Kono densha wa hijoo ni osoku hashirimasu.
13) Ano champion wa taihen tsuyoi.
14) Kotoshi sakura wa kanari osoku saku deshoo.
15) Kono ko wa sootoo miruku o nomimashita yo.

* HIJOO NI 'extremely much' modifies adjs. and qual. nouns.
** SORE HODO is not used in commands and requests.

2. Change these into affirmative sentences.

1) Eiga o sonna ni mimasen.
2) Futtobooru wa sore hodo suki de wa arimasen.
3) Okane wa soo tsukaimasen deshita.
4) Kyoo wa amari tsukaremasen.
5) Yokohama made wa sonna ni tooku arimasen.
6) Ano kata wa doitsugo ga sore hodo joozu ja arimasen.
7) Biiru o sonna ni nomanai de kudasai.
8) Kyoo ame wa soo furanai deshoo.
9) Amari hiroku nai uchi desu ne.
10) Paatii ni okyaku ga amari konakatta.

3. Answer these questions in the negative.

1) Uisukii o takusan nomimasu ka?
2) Konogoro ame ga takusan furimasu ne.
3) Hana wa kanari sakimashita ka?
4) Kanji o takusan naraimashita ka?
5) Hontoo ni kirei na tokoro desu ka?
6) Eigo wa taihen muzukashii desu ne.
7) Hijoo ni takai desu ne, kono nedan wa.
8) Sootoo nihongo o hanashimasu nee.

11.2.1 "MEASUREMENTS"

A. THEORY

1. KEY EXAMPLES

1. [anata+wa/taiǰuu+ŋa/dono+ŋurai+arimas+ka] des+ka]
Anata wa taijuu ga dono gurai arimasu ka/desu ka?
'About how much do you weigh?'

2. [hʸaku+rokuǰuppondo+(ŋurai+)arimas] des]
Hyakurokujuppondo (gurai) arimasu/desu.
'(About) one hundred and sixty pounds.'

3. [koobe+made/kšačin+wa/dono+ŋurai+kakarimas+ka] des+ka]
Koobe made kishachin wa dono gurai kakarimasu ka/desu ka?
'About how much does the train fare to Kobe cost?'/
'About how much is the train fare to Kobe?'

4. [seŋ+gohʸakueŋ+(ŋurai+)kakarimas] des]
Sengohyakuen (gurai) kakarimasu/desu.
'It costs/is (about) 1,500 yen.'

5. [koobe+made/ǰikaŋ+wa/dono+ŋurai+kakarimas+ka] des+ka]
Koobe made jikan wa dono gurai kakarimasu ka/desu ka?
'About how long does it take to get to Kobe?'/
'About how many hours is it to Kobe?'

6. [hačiǰikaŋ+(ŋurai+)kakarimas] des]
Hachijikan (gurai) kakarimasu/desu.
'It takes (about) 8 hours.'/'(About) 8 hours.'

7. [sono+toranǰistaa+wa/ikura+(ŋurai+)šimas+ka] des+ka]
Sono toranjisutaa wa ikura (gurai) shimasu ka/desu ka?
'(About) how much is that transistor?'

8. [hassenen + (ŋurai+)šimas] des]
Hassenen (gurai) shimasu/desu.
'It is (about) eight thousand yen.'

9. [anata+wa/(o)ikʦu+des+ka]
Anata wa (o)ikutsu desu ka?
'How old are you?'

10. [sanǰuuni+des]
Sanjuuni desu.
'Thirty-two.'

11. [ano+kodomo+wa/iʦuʦu+ŋurai+dešoo]
Ano kodomo wa itsutsu gurai deshoo.
'That child is probably around five.'

12. [ano+kodomo+wa/gosai+ŋurai+dešoo]
Ano kodomo wa gosai gurai deshoo.
'That child is about five years old, I suppose.'

2. STRUCTURE FRAME

		'measurements'		
1	ANATA WA TAIJUU GA	DONO GURAI dore gurai		ARIMASU KA/ DESU KA
2		160 PONDO	(GURAI)	ARIMASU/DESU
	Anata wa shinchoo ga	dono gurai dore gurai		arimasu ka/ desu ka
	Ano biru wa . . . takasa ga	50 meetoru	(gurai)	aru deshoo/deshoo
	Kono umi no fukasa wa	30 meetoru	(gurai)	arimasu/desu
		'rates and hours'		
3	KOOBE MADE KISHACHIN WA	DONO GURAI dore gurai		KAKARIMASU KA/ DESU KA
4		1500 EN	(GURAI)	KAKARIMASU/ DESU
5	KOOBE MADE JIKAN WA	DONO GURAI dore gurai		KAKARIMASU KA/ DESU KA
6		HACHIJIKAN	(GURAI)	KAKARIMASU/ DESU
		'prices'		
7	SONO TORANJISUTAA WA	IKURA	(GURAI)	SHIMASU KA/ DESU KA
8		8000 EN	(GURAI)	SHIMASU/DESU
	Kono booshi wa	2000 en	(gurai)	suru deshoo/ deshoo
	Ano jidoosha wa	100/0,000 en	(gurai)	shita deshoo/ datta deshoo
	Sono jibiki wa	1000 en	(gurai)	shimasu ka/ desu ka
		'age'		
9	ANATA WA	(O)IKUTSU/ nansai		DESU KA
10		SANJUUNI/ sanjuunisai		DESU
	Uchi no Kayoko wa	too/jissai		desu
11	ANO KODOMO WA	ITSUTSU	(GURAI)	DESHOO
12	ANO KODOMO WA	GOSAI	(GURAI)	DESHOO

3. REMARKS

1. First of all, note the minor pattern included in the first portion of the Frame. By replacing the final/-i/ of adjectives with /-sa/ one forms abstract nouns:

taka-i 'high', taka-SA 'height'; omo-i 'heavy', omo-SA 'weight'
naga-i 'long', naga-SA 'length'; fuka-i 'deep', fuka-SA 'depth'

This suffix /-sa/ can also be used to change qualitative nouns into their abstract equivalents: joozu, joozusa; joobu, joobusa; etc.

2. Observe the verbs used in each type of question, and in the corresponding replies. Some form of DESU can be used in all questions, replacing the more specific verb where there is one. It can also be used in the affirmative replies instead of the specific verb, but not in negative replies: the meaning will not be the same in the latter cases. Thus:

(a) Ano yama wa takasa ga 1000 meetoru (wa) arimasen.
'That mountain is not 1,000 meters high (it is less).'

(aa) Ano yama wa takasa ga 1000 meetoru ja arimasen.
'(What it is I don't know but) it is not 1,000 meters high.'

(b) Kono kutsu wa 1000 en shimasen deshita.
'These shoes did not come to 1,000 yen (they cost less).'

(bb) Kono kutsu wa 1000 en ja arimasen deshita.
'These shoes were not 1,000 yen (maybe more, maybe less, but not..).'

(c) Tookyoo made densha de ichijikan (wa) kakarimasen.
'To Tokyo by train does not take an hour (it takes less).'

(cc) Tookyoo made densha de ichijikan ja arimasen.
'It is not an hour to Tokyo by train (it is more, or less).'

3. One's question must always be clear. In the following, either JIKAN or KISHACHIN needs to be specified:

Tookyoo kara Koobe made dono gurai kakarimasu ka?

The following question, however, is clear as it stands, for the ARIMASU indicates some measurement, and the sentence as a whole shows that a measurement of distance is meant:

Tookyoo kara Koobe made dono gurai arimasu ka?

4. Note that GURAI, a modifier of quantity, follows the word it modifies. DONO GURAI (phonetic variant: DONO KURAI) and DORE GURAI (phonetic variant: DORE KURAI) mean about the same thing: 'about how much?'.

5. Another commonly used modifier of quantity which was not used in the already complicated Frame is YAKU, which means the same thing as GURAI. YAKU, however, precedes the quantity: YAKU 50 MEETORU 'about 50 meters'. It may be used together with GURAI, so that the following all have the same meaning:

50 m. gurai desu; yaku 50 m. desu;
yaku 50 m. gurai desu.

6. Note the twofold way of asking about and telling AGE:

(a) Asking with IKUTSU, and answering with the numerals alone (HITOTSU, FUTATSU, etc.);

(b) Using NANSAI in the question, and using the numerals with -SAI in the reply. The former is the NORMAL manner of asking and answering, while the latter is employed in formal speech.

B. PRACTICE

1. Complete the following with an appropriate verb. Use SURU only if it is necessary to do so. Try some of the sentences in the negative also.

1) Fujisan wa takasa ga 3,776 meetoru ...
2) Ichimeetoru wa ichiyaado .28 fiito gurai ...
3) Sono matsu no ki wa takasa ga 15 meetoru ...
4) Sono hashi no nagasa wa 100 meetoru ...
5) Kono kawa wa fukasa ga 4 meetoru ...
6) Kamakura kara Tookyoo made jikan wa ...
7) Kamakura kara Tookyoo made denshachin wa 140 en ...
8) Kamakura Eki kara Daibutsu made basudai wa 10 en ...
9) Eki kara uchi made takushii no ryookin wa 80 en ...
10) San Furanshisuko kara Haneda made unchin wa 500 doru ...
11) Konna toranjisutaa wa watashi no kuni de 1/0,000 en ...
12) Kono yoofuku wa Mitsukoshi de 8,000 en ...
13) Sono Foodo wa Amerika de ikura ...
14) Kono kamera to keesu wa 5/0,000 en ...
15) Kono kurisumasukaado wa 300 en ...
16) Uchi no Yoshihiko wa taijuu wa 30 kiro ...
17) Amerika kara hikooki de dono gurai ...
18) Ichikiro wa 2.2 pondo gurai ...
19) Enoshima made densha de jikan wa dono gurai ...
20) Tookyootawaa no takasa wa 333 meetoru ...
21) Watashi no shinchoo wa 1 meetoru 70 senchi ...
22) Eki kara uchi made basu de 10 pun ...
23) Tookyoo kara Oosaka made kyuukooken wa 600 en ...
24) Tookyoo kara Oosaka made tokubetsukyuukoo de 4 jikan ...
25) Sore wa ii kutsu desu ne. Ikura ...

2. Complete the following statements or questions about age.

1) Anata wa . . . ka?
2) Watashi no kodomo wa kotoshi 9. .
3) Otoosan wa 57 . . . ka?
4) Sono kodomo wa minna 7 . . .
5) Akachan wa mada 1 . . .
6) Sensei wa ima . . . ka?
7) Kono inu wa 2 . . .
8) 10 . . . no otoko no ko ga arimasu.
9) Ano ojiisan wa 70 . . . (perhaps)
10) Koinu wa 6 (months). . .

3. Clarify any of the following that seem ambiguous or incomplete in data.

EXAMPLE: Odawara made dono gurai kakarimasu ka?

(Since this can refer either to the length of time for traveling or to the fare, more information is needed:)

Odawara made jikan wa dono gurai kakarimasu ka?

1) Fujisan wa dono gurai arimasu ka?
2) Koko kara Ooshima made dono gurai arimasu ka?
3) Sono fune wa 10 meetoru aru deshoo.
4) Eki made basudai wa 20 en desu.
5) Sendai made dono gurai kakarimashita ka?
6) Sendai made kisha de dono gurai kakarimashita ka?
7) Sendai made kishachin wa dono gurai kakarimashita ka?
8) Sono terebi wa 8/0,000 en shita deshoo.
9) Sono ko wa dono gurai desu ka?
10) Sono ko wa ikutsu gurai deshoo ka?
11) Hachiman sama made ichikiro arimasu.
12) Hachiman sama made jippun kakarimasu.
13) Kono juumai no hankachi wa ikura shimasu ka?
14) "Kisha wa nagakatta desu ne." "Dono gurai kakarimashita ka?"
15) Kono yama no ue kara eki made dono gurai kakarimasu ka?

4. Translate into Japanese:

1) How much are these <u>zoori</u>?
2) How long does it take to the theater by car?
3) How much is the freight charge from Los Angeles?
4) How far is the bakery from here?
5) How old are you now?
6) How much do you weigh, about?
7) How far is your place from the station?
8) How much is the bus fare from here to the university?
9) How much did that suit cost you?
10) About how much does the suitcase weigh now?
11) A kilogram is how many pounds?
12) How many inches are there to a meter?
13) A kilometer is how many miles?
14) A meter is how many inches?
15) How many yen are there in a dollar?

11.2.2 "EACH", "EVERY"

A. THEORY

1. KEY EXAMPLES

1. [kono+riŋŋo+wa/hitoʦu/ǰuuen+des]
Kono ringo wa hitotsu juuen desu.
'These apples are one-for-ten-yen.'

2. [ikoi+wa/hitohako/goǰuuen+des]
"Ikoi" wa hitohako gojuuen desu.
'Ikoi's are fifty yen a pack.'

3. [inu+wa/ičiniči+ni/niku+o/nipondo+zuʦ+tabemas]
Inu wa ichinichi ni niku o nipondo zutsu tabemasu.
'My dog eats two pounds of meat per day.'

4. [kanǰi+o/ičiniči/iʦuʦu+zuʦu+oboemas]
Kanji o ichinichi itsutsu zutsu oboemasu.
'(I) memorize five kanji a day.'

5. [kono+ksuri+wa/sanǰippuŋ+ŋoto+ni+nonde+kudasai]
Kono kusuri wa sanjippun goto ni nonde kudasai.
'Take this medicine every thirty minutes please.'

6. [asa+wa/nifuŋ+oki+ni/denša+ŋa+toorimas]
Asa wa nifun oki ni densha ga toorimasu.
'In the morning the trains pass every two minutes.'

2. STRUCTURE FRAME

A: "one-for-a-dime", "a dollar a pound"

1	KONO RINGO WA	HITOTSU	10 EN	DESU
2	"IKOI" WA	HITOHAKO	50 EN	DESU
	Takushii wa	nikiro	80 en	desu
	Koohii wa	ippai	60 en	desu

B: "a dime a day", "a pound per day"

3	INU WA	ICHINICHI NI	NIKU O	NIPONDO	ZUTSU	TABEMASU
4	KANJI O	ICHINICHI		ITSUTSU	ZUTSU	OBOEMASU
	Zasshi o	hitotsuki ni		issatsu	zutsu	kaimasu
		Futari ni	okane o	hyakuen	zutsu	agemashita

C: "every five minutes"

5	KONO KUSURI WA	SANJIPPUN	GOTO NI	NONDE KUDASAI
	Kodomo wa	ichinen	goto ni	ookiku narimasu
		Itsuka	goto ni	ame ga furimasu
		Ikken	goto ni	antena ga arimasu

D: "at five-minute intervals"

6	ASA WA	NIFUN	OKI NI	DENSHA GA TOORIMASU
	Ano hito wa	ichinichi	oki ni	eiga o mimasu
	Kono machi wa	50 meetoru	oki ni	posuto ga arimasu
		Yonkiro	oki ni	eki ga arimasu

3. REMARKS

1. Section A shows the basic price rate of something for sale or for hire. The apples sell one-for-ten-yen; the taxi is 80 yen for a two-kilometer ride; coffee is 60 yen a cup. The two numbers can be considered as one compound verb modifier.

2. Section B shows an apportionment or distribution: five kanji per day, one magazine a month, a hundred yen to each of two people. The form is simple. ZUTSU follows the amount distributed, rather than the unit to which the amount is distributed. In order to understand the function of ZUTSU, compare:

1) Mainichi kanji o itsutsu oboemasu. 'I learn 5 kanji every day.'
2) Kanji o ichinichi itsutsu oboemasu. 'I learn 5 kanji in a day.'
3) Kanji o ichinichi 5 zutsu oboemasu. 'I learn 5 kanji per day.'

1) Futari ni okane o 100 en agemashita. 'I gave the two a 100 yen.'
2) Futari ni okane o 100 en zutsu ageta. 'I gave each of the two a 100 yen.'

1) Kono ringo wa hitotsu juuen desu. 'These apples are one-for-10-yen.'
2) Kono ringo wa hitotsu juuen zutsu desu.
'Each of these apples is ten yen.'

(The first shows the basic price rate; the second, the cost of each.)

Sometimes the unit to which distribution is made may not at first be obvious: GEPPU DE 500 EN ZUTSU HARAIMASHITA 'We paid by monthly instalments of 500 yen'---- the GETSU in GEPPU is the measure of distribution.

3. ZUTSU does not have to be used only when there are TWO sets of numbers, as in the Frame sentences. It can also be used in cases such as these:

Sukoshi ZUTSU yatte kudasai.
'Do it a little at a time.'

• Futari ZUTSU dekakemashita.
'They left by twos.'

Ni. sannin ZUTSU kimashita.
'They came by twos and threes.'

4. GOTO NI in the third section expresses invariable regular succession---- what is expressed in English by 'every' in phrases such as: 'every day', 'every week', 'every few minutes', 'every Tuesday', 'every time', 'every thing', 'every meeting', and so on.

This GOTO has the same meaning as the MAI- in words like MAINICHI, MAIASA, MAITSUKI, MAITOSHI, etc. Thus ICHINICHI GOTO NI and MAINICHI mean the same. Note, however, that the words preceding GOTO which show a duration of time must have a numeral as part of them: ITSUKA, ICHINEN, SANJIPPUN, IKKAGETSU, etc.

Other differences between GOTO and MAI- are: for two or more of anything, GOTO NI is used, not MAI- (e.g., NISHUUKAN GOTO NI, not MAINISHUUKAN); for words that are not time words GOTO NI is used, not MAI- (e.g., IKKEN GOTO NI, not MAIIKKEN).

5. The OKI NI in Section D expresses the idea of certain regular interrupting intervals. (OKI is derived from OKU 'place, set'.) According to the sentences in this section, the trains pass with two minutes 'in between' their passing; the gentleman sees a movie every other day, with regular one-day 'interruptions'; mail boxes are stationed with fifty meters 'between them'; and there are stations at 'intervals' of four kilometers. OKI NI, therefore, shows that the unit of measurement preceding it is a unit of separation, that it is an interval. Compare:

IKKEN GOTO NI ANTENA GA ARIMASU.
'There is an antenna on every house.'

IKKEN OKI NI ANTENA GA ARIMASU.
'There is an antenna on every second house.'

6. OKI NI appears also in the -TE form OITE, within a structure not yet developed in the grammar. Nevertheless, here is an example of its use:

A: Katoo san no uchi wa doko desu ka?
B: Soo desu ne. Mukoo ni shiroi uchi ga aru deshoo.
Katoo san no uchi wa ikken OITE tonari desu.
'..... Mr. Katoo's is the one two doors away.'

B. PRACTICE

1. Make sentences similar to the example given.

EXAMPLE: Kono ringo 1 10
Kono ringo wa hitotsu juuen desu.

1) booru	1	20 (en)
2) koohii	1	60
3) miruku	1	14
4) biiru	1	75
5) tekisuto	1	48
6) Piisu	20	60
7) mikan	1 kiro	85
8) ringo	5	100
9) takushii	2 kiro	80
10) kono hana	6	100

2. Answer the following using the pattern shown in Section A of the Frame.

1) Koohii wa ippai ikura desu ka?
2) Kono eiga wa hitori ikura desu ka?
3) Ringo wa ichikiro ikura desu ka?
4) Kono gakkoo wa hitokurasu nannin desu ka?
5) Kono empitsu wa roppon ikura desu ka?
6) Tekisuto wa hitori nansatsu desu ka?
7) Kanji wa ichinichi ikutsu oboemasu ka?
8) Nihon de wa ichinichi akachan ga nannin umaremasu ka?
9) Kyuuryoo wa ikkagetsu nanen desu ka?
10) Kono hoteru wa ichinichi ikura desu ka?
11) Kono booto wa ichijikan ikura desu ka?
12) Kono shinamono wa futatsu ikura desu ka?

3. Use either ZUTSU or GOTO NI in the open spaces as the meaning demands.

1) Empitsu o ippon _____ totte kudasai.
2) Kusuri o ichinichi sanjippun ______ nonde kudasai.

3) Kusuri o ichinichi hitotsu ______ nonde kudasai.
4) Ichinichi ______ atatakaku narimasu.
5) Ikken ______ kirei na niwa ga arimasu.
6) Watashi no tokoro e hitori ______ kite kudasai.
7) Hankechi ichimai ______ namae o kaite kudasai.
8) Teeburu no hitotsu ______ hana ga arimasu.
9) Hitotsuki ni zasshi o issatsu ______ kaimasu.
10) Ichipeeji ______ e ga arimasu.
11) Shiken no kami ichipeeji ______ namae o kaki nasai.
12) Kanji o ichinichi itsutsu ______ naraimasu.
13) Kono okashi o mittsu ______ agemashoo.
14) Ikken ______ terebi no antena ga arimasu.
15) Gonin ______ uchi ni kaerimashita.
16) Maitsuki futari no tomodachi kara juudoru ______ moraimasu.
17) Ikkagetsu ______ futari kara juudoru _____ moraimasu ka?
18) Ikkagetsu ______ senen o haraimasu.
19) Ikkagetsu ______ sararii ga agarimasu.
20) Kono biiru wa ippon nanajuugoen ______ desu.

4. Now use either GOTO NI or OKI NI as the meaning demands.

1) Gojuumeetoru ______ posuto ga arimasu.
2) Watashi wa mikka ______ byooin e ikimasu.
3) Kono machi ni wa sangen ______ inu ga imasu.
4) Kono kusuri wa yojikan ______ nonde kudasai.
5) Itsuka ______ ame ga furimasu.
6) Mainichi nijikan ______ kyuukoo ga demasu.
7) Nishuukan ______ ichinichi yasumimasu.
8) Sannen ______ kodomo ga sannin umaremashita.
9) Ano hito wa ichinichi ______ eiga o mite imasu.
10) Kodomo wa ichinen ______ ookiku narimasu.
11) Ichinichi ______ atsuku narimasu.
12) Ichijikan ______ beru ga narimasu.

5. Answer these questions using ZUTSU, GOTO NI, or OKI NI.

1) Kono gakkoo no kurasu wa nannin desu ka?
2) Mainichi koohii o nambai nomimasu ka?
3) Terebi no antena ga takusan arimasu ne?
4) Kono kusuri o itsu nomimashoo ka?
5) Tekisuto wa hitori nansatsu desu ka?
6) Ano hito wa dono gurai yasumimasu ka?
7) Anata wa tabitabi eiga o mimasu ka?
8) Kanji wa ichinichi ikutsu naraimasu ka?
9) Ano hito wa takusan hon o yomimasu ne?
10) Tonneru ga takusan arimasu ne?

6. Translate into Japanese:

1) Take one apiece, Jim and Joe.
2) Each of you take a book.
3) Take one each of these three books.

4) He goes to a movie every third day.
5) He sees a movie every three days.
6) Every second house is a shop.
7) Every sentence has two or three mistakes in it.
8) These cakes are 500 yen each.
9) It gets colder every day.
10) Her sickness gets worse by the hour.

11.3 OTHER VERB MODIFIERS

A. THEORY

1. KEY EXAMPLES

1. [wataši + wa / sono + hito + o / yok + šitte + mas]
'I know him/her well.'

2. [ǰakk + saŋ + wa / nihoŋŋo + o / ǰoozu + ni + hanašimas + ne]
'You speak Japanese well, Jack.'

3. [kodomo + wa / okaasan + ni / naite + hanašimašta]
'The child sobbed the story out to his mother.'

4. [uči + de / tomodač + to / iroiro + hanašimašta]
'At home I talked over various things with a friend.'

2. STRUCTURE FRAME

optional positions

1 WATASHI WA		SONO HITO O	YO-	KU	SHITTE (I)MASU
Tokuda san wa		rajio o	yasu-	ku	kaimashita
Kyoo wa		uchi e	haya-	ku	kaerimasu
Kare wa		sore o	tsuyo-	ku	iimashita
2 JAKKU SAN WA		NIHONGO O	JOOZU	NI	HANASHIMASU NE
Yoshiroo wa		hana no e o	kirei	ni	kakimashita
Minna		hanashi o	shizuka	ni	kiite imasu
Masanobu wa		sono e o	taisetsu	ni	motte imasu
3 KODOMO WA		OKAASAN NI	NAI-	TE	HANASHIMASHITA
Ano hito wa		uchi ni	isoi-	de	kaerimashita
Watashi wa		sore o	hajime-	te	kikimashita
Chiyoko wa		eiga ni	yorokon-	de	ikimashita
4 UCHI DE		TOMODACHI TO	IROIRO		HANASHIMASHITA
Ashita		sono tegami o	kanarazu		kakimasu
Taroo wa mada		gakkoo kara	nakanaka		kaerimasen
Watashi wa		kono me de	tashika ni		mimashita

	MODIFIER		VERB	
adjectives	yo-	KU	shitte imasu	'know well'
	yasu-	KU	kaimashita	'bought cheaply'
	haya-	KU	kaerimasu	'will return early'
	tsuyo-	KU	iimashita	'said emphatically'
qualitative nouns	joozu	NI	hanashimasu	'speak well'
	kirei	NI	kakimashita	'drew nicely'
	shizuka	NI	kiite imasu	'are listening quietly'
	taisetsu	NI	motte imasu	'keeps carefully'
verbs	nai-	TE	hanashimashita	'spoke in tears'
	isoi-	DE	kaerimashita	'returned in a hurry'
	hajime-	TE	kikimashita	'heard for the first time'
	yorokon-	DE	ikimashita	'went gladly'
other items	iroiro		hanashimashita	'talked about various things'
	kanarazu		kakimasu	'will be sure to write'
	nakanaka		kaerimasen	'just won't come back yet'
	tashika ni		mimashita	'saw (it) for sure'

3. REMARKS

1. Note how adjectives and qualitative nouns are inflected when they modify verbs. These inflections are not new; they were seen as END RESULTS in Lesson 8. Compare End Results with verb modifiers:

ER: TOKEI O YASUKU SHIMASHITA. '. . . lowered the price of the watch.'
vm: TOKEI O YASUKU KAIMASHITA. '. . . bought the watch cheaply.'

ER: YOOKO WA HEYA O KIREI NI SHIMASHITA.
'Yooko cleaned the room.'
vm: YOOKO WA E O KIREI NI KAKIMASU.
'Yooko draws nicely.'

2. Verbs can also function as verb modifiers. Note that their modification signal is -TE, just as for nouns the signal can be DE (p. 305).

3. Another type of verb modifier is shown in the last section of the Frame. These words function the same as such quantity verb modifiers seen before as TAKUSAN, SUKOSHI, etc. Their function is easy to understand, and so the main problem they present is one of vocabulary study more than anything else.

4. All of these modifiers can occupy, besides the positions shown, the very first position in the sentence. In this position, however, the modifier is given a special emphasis.

5. HAJIMETE, though originally the verb HAJIMERU in the -TE form, came to be used both as a noun modifier and as an attribute with DESU: HAJIMETE NO HITTO DESU 'It's (my) first hit'; NIHON WA HAJIMETE DESU 'This is (my) first time in Japan'.

6. The word IROIRO may function either as a verb modifier or as a noun modifier (usually with NA, sometimes with NO). Thus:

Iroiro hanashimashita.	'...talked about a number of things'
Iroiro na hanashi o kikimashita.	'...heard various stories'
Iroiro no hanashi o kikimashita.	'...heard stories about various things'

B. PRACTICE

1. Substitute for the capitalized words.

1. Ano hito wa yoku HANASHIMASU.
   hatarakimasu　oboemasu　shittemasu　nete imashita

2. Watashi wa hayaku OKIMASU.
   nemasu　ikimasu　dekakemasu　kaerimasu

3. Fukuda san wa ASA osoku OKIMASU.
   yoru, nemasu; gogo, dekakemashita; yoru, kimashita; yoru, kaerimashita

4. Akira wa joozu ni EIGO O HANASHIMASU.
   kanji o kakimasu　jitensha ni norimasu
   hon o yomimasu　jidoosha o unten shimasu

5. Fumiko wa kirei ni JI O KAKIMASU.
   e o kakimasu　keeki o tsukurimashita
   hako o koshiraemashita　heya o sooji shimashita
   wasuremashita　kachimashita

6. Seitotachi wa shizuka ni MATTE IMASU.
   soto o aruite imasu　hon o yonde imasu
   eiga o mite imashita　jikken o shite imashita

7. Hajimete KIKIMASHITA.
   sono hito ni aimashita　Nihon no eiga o mimashita
   zembu wakarimashita　ensoku ni ikimashita

8. Isoide DEKAKEMASHITA.
   eki e ikimashita　uchi e kaerimashita
   shimbun o yomimashita　sooji o shite kudasai

9. Yorokonde DEKAKEMASHITA.
   asondemasu　annai shimasu yo
   uma ni norimashita　sore o shimashita

10. Awatete IIMASHITA.
    mado o akemashita　soto e demashita
    densha o orimashita　kippu o sagashimashita

11. Machigatte SOO IIMASHITA.
    sono densha ni norimashita
    kochira no michi o ikimashita
    Asahi Shimbun ga haittemashita

12. Naite HANASHIMASHITA.
    heya o demashita
    uchi ni kaerimashita
    tomodachi no tegami o yomimashita

2. Modify the verbs with the words suggested.

1) Sono hito ga hanashimashita. (OMOSHIROI)
2) Hon o yonde kudasai. (SHIZUKA)
3) Kare wa sore o iimashita. (TSUYOI)
4) Tomodachi wa tegami o kakimasu. (KIREI)
5) Kyoo wa dekakemashoo ka? (HAYAI)
6) Kono shigoto o shimasu. (YOROKOBU)
7) Seito wa kanji o kakimashita. (OOKII)
8) Yoshio wa hon o yomimashita. (JOOZU)
9) Kinoo kabuki o mimashita. (HAJIMERU)
10) Gohan o tabenai de kudasai. (AWATERU)
11) Yanagida san wa rajio o kaimashita. (YASUI)
12) Ano hito wa sono e o motte imasu. (TAISETSU)
13) Sono shigoto o shinai de kudasai. (ISOGU)
14) Kinoo wa uchi e kaerimashita. (OSOI)
15) Kodomotachi wa ojiisan no hanashi o kiite imasu. (SHIZUKA)
16) Kingu san wa ryokoo no hanashi o kaite imasu. (OMOSHIROI)
17) Fukuzawa san wa supeingo o hanashimasu. (JOOZU)
18) Okaasan wa kodomo no tegami o yomimashita. (NAKU)
19) Chichi ni sono hanashi o shimashita. (KANTAN)
20) Watashi wa sono hito o shitte imasu. (YOI)

3. Modify the verbs with any appropriate verb modifier derived from an adjective, a qualitative noun, or a verb.

1) Kokuban ni kono ji o kaki nasai.
2) Benkyoo shi nasai.
3) Moo osoi desu. Kaerimashoo.
4) Kono heya o sooji shi nasai.
5) Ojiisan wa kodomo ni hanashi o shimashita.
6) Kore o oboete ite kudasai.
7) Ashi ga itai desu. Yasumimashoo.
8) Kyoo wa Fujisan ga miemasu.
9) Kinoo wa Meiji Jinguu o mimashita.
10) Atami yuki no densha ni norimashita. (MACHIGAERU)
11) Kono kotoba no imi ga wakarimasen.
12) Okaasan wa oisha san o yobimashita.
13) Minna yasundemasu. Haitte kudasai.
14) Yoku wakarimasen. _____ hanashite kudasai.

15) Heta na seito ga shitsumon ni kotaemashita.
16) Daimaru de kono terebi o kaimashita.
17) Okyakusan ni hanashite kudasai.
18) Otoosan wa kinoo no yoru uchi ni kaerimashita.
19) Betii san wa nihongo o hanashimasu.
20) Kinoo tomodachi to Hakone e ikimashita.

4. In each of the sentences below use the word in parentheses as a verb modifier, giving it any correct position in the sentence.

1) Ano mise de shatsu o utte imasu. (IROIRO)
2) Ooki san wa kimasen ne. (NAKANAKA)
3) Ashita watashi no uchi ni kite kudasai. (ZEHI)
4) Ashita eki de mattete kudasai. (KANARAZU)
5) Sonna koto wa shirimasen deshita. (ZENZEN)
6) Sore wa jootoo desu. (TASHIKA NI)
7) Kyooto de omiyage o kaimashita. (IROIRO)
8) Sore wa muzukashii desu ne. (NAKANAKA)
9) Henji o shite kudasai. (ZEHI)
10) Ano hito wa yoku shittemasu. (KITTO)
11) Watashi wa kono mimi de kikimashita. (TASHIKA NI)
12) Watashi wa kono me de are o mimashita. (TASHIKA NI)
13) Uchi de tomodachi to soodan shimashita. (IROIRO)
14) Sore wa machigatte imasu. (HONTOO NI)
15) Ano hito wa mada hon o kaeshimasen. (NAKANAKA)
16) Kono shigoto wa kyoo shimasu.(KANARAZU)
17) Sore wa Aoki san no de wa arimasen. (TASHIKA NI)
18) Watashi wa kono tsukue no ue ni okimashita. (TASHIKA NI)
19) Kuni kara mada henji ga kimasen. (ZENZEN)
20) Yamaura san wa ii hito desu. (HONTOO NI)
21) Kono doa wa akimasen. (NAKANAKA)
22) Kyoo wa ii tenki desu. (HONTOO NI/NAKANAKA/HIJOO NI)
23) Kono koohii wa oishii desu ne.(NAKANAKA)
24) Watashi wa roshiago ga warakimasen. (ZENZEN)
25) Henji o hayaku kaite kudasai. (ZEHI)

5. This next is an exercise contrasting KITTO and TASHIKA NI. Observe the meaning of both: 'certainly, indeed'. But TASHIKA NI is used when the certainty is grounded on some facts actually present or on some sensible experience; KITTO is used when expressing a personal conviction, whether this conviction is based on actually present facts or not.

In the following sentences, therefore, use TASHIKA NI whenever possible. Otherwise use KITTO.

1. You see some handwriting and, recognizing it, you say:
   Kore wa ______ Misao san no ji desu ne.

2. Abe: Tegami o kudasai ne.
   Kobe: Ee, ______ dashimasu yo.

3. Abe: Ima doa ga aita deshoo? Kobe: Iie.
   Abe: ______ oto ga shimashita yo. Kobe: Soo desu ka?

4. Anata ni kono hon o agemashoo. ______ yonde kudasai.

5. Horiuchi san wa kinoo watashi ni soo iimashita. Watashi wa______ kono mimi de kikimashita.

6. Yajisan: Watashi no atarashii zasshi o shirimasen ka?
   Kitasan: Mimasen deshita yo. Kono heya ni okimashita ka?
   Yajisan: Ee,______ kono ue ni okimashita.

7. Yajisan: Kyoo wa Takahashi san wa mada desu ne.
   Kitasan: Soo desu ne. Kyoo wa ______ konai deshoo.

8. Kumasan: Kesa densha no naka de Saitoo san o mimashita.
   Hattsan: Ano hito wa Saitoo san ja nakatta deshoo. Saitoo san wa mada Oosaka ni imasu yo.
   Kumasan: Iie, ano hito wa ______ Saitoo san deshita yo.

9. Abe: Sore wa wasurenai de ne.
   Kobe: Ee, ______ wasuremasen yo.

10. Abe: Ooki san Toodai ni hairimashita?
    Kobe: Soo desu nee. ______ haitta deshoo.

NOTE: There is also a difference between TASHIKA NI and just TASHIKA:

Ano hito wa TASHIKA Tookyoo kara kimashita. ('probably/undoubtedly')
Ano hito wa TASHIKA NI Tookyoo kara kimashita. ('certainly/surely')

Kore wa TASHIKA Akira san no desu. ('probably/undoubtedly/ no doubt')
Kore wa TASHIKA NI Akira san no desu. ('certainly/surely/for sure')

6. The question word DOO 'how?' functions as a verb modifier, and always immediately precedes the verb. Its correlative verb modifiers are:

KOO 'this way' SOO 'that way' AA 'that other way'

When one of these correlatives is used in response to a question with DOO, it indicates something quite concrete and specific:

Ooki: Sono kanji wa doo kakimasu ka? 'How is that kanji written?'
Aoki: Koo kakimasu. 'It is written like this:' (and he writes it)

A DOO question need not be answered by one of its correlatives (KOO, etc.). The type of answer will correspond to the question asked:

Ooki: Ano eiga wa doo deshita ka? 'How was that movie?'
Aoki: Totemo omoshirokatta desu. 'It was awfully interesting.'

By way of a short drill, add the suggested modifiers to their respective sentences:

1) Shite kudasai.(SOO)
2) Itte imashita. (SOO)
3) Shimashoo ka. (DOO/SOO)
4) Shimashoo. (KOO/SOO)
5) Ano hito wa iimashita ka.(SOO)
6) Kore wa yomimasu ka. (DOO)
7) Sensei wa iimashita yo. (SOO)
8) Eki e wa ikimasu ka. (DOO)

7. Answer these questions:

1) Byoonin wa kyoo doo desu ka?
2) Ashita tenki wa doo deshoo ka?
3) Kyoo wa doo shimashoo ka?
4) Nihon wa doo desu ka?
5) Koohii wa doo desu ka?
6) Harue san wa kyoo kimasen. Doo shimashita ka?
7) Ame ga yamimasen ne. Doo shimashoo?
8) Hakone wa doo deshita ka?
9) Ano hito wa doo desu ka ne?
10) Kingu san no nihongo wa doo desu ka?

8. VOCABULARY NOTES:

(a) A number of adjectives in the -KU form can function as NOUNS also:

1. Oji wa CHIKAKU ni sunde imasu.
'My uncle is living in this neighborhood.'

2. Uchi no CHIKAKU ni gakkoo ga arimasu.
'There is a school in our neighborhood.'

3. Sono hito wa TOOKU e dekakemashita.
'He went far away.'

4. HAYAKU kara ame ga futte imasu.
'It has been raining from early morning.'

5. Yoru OSOKU ni natte tenki ni naru deshoo. *
'The weather will likely clear up late at night.'

6. Ooku no baai ni tsukaimasu.
'It is used on many occasions.'

* OSOKU NI is Formal Style; the presence of NI shows that OSOKU here is a noun.

(b) One of the meanings of YASASHIKU is 'easily', but in the sense of 'in an easily understood way', 'in plain language'.

Since in English 'easily' has several usages, the student might tend to use YASASHIKU incorrectly, as in some of the sentences below:

1. Yasashiku naraimasu. (WRONG---use KANTAN NI)
2. Yasashiku mitsukemashita. (WRONG---use KANTAN NI)
3. Sore wa yasashiku wakarimasu.(WRONG--- use KANTAN NI)
4. Sore wa yasashiku dekimashita. (WRONG---use KANTAN NI)
5. Sensei wa yasashiku hanashimashita.(CORRECT)
6. Yasashiku kaite kudasai. (CORRECT)
7. Kodomo ni yasashiku hanashite kudasai. (CORRECT)

11.4 NOUN VERB MODIFIERS (FUTURE REFERENCE)

In this last section of Lesson 11 we saw adjectives, qualitative nouns, and verbs functioning as verb modifiers. NOUNS may also function in this way. But nouns, and even some of the qualitative nouns as well, may modify either with DE (a pattern parallel to the -TE pattern of verbs) or with NI (parallel to the NI pattern of qualitative nouns). The problem is: Does there exist a difference in meaning between DE and NI in these patterns? The answer seems to be: NO DIFFERENCE. Or, if there is a difference, it is so slight that native speakers themselves are hard put to find one. An individual may use one pattern rather than the other only because of habit, and not because of any real difference between the patterns. Therefore, in the examples below, DE and NI are everywhere interchangeable; i.e., in any given sentence one may be substituted for the other without any change in the meaning of the sentence.

		MODIFIER		VERB
1	Sonna koto o	JOODAN	NI	IWANAI DE KUDASAI
		JOODAN	DE	IIMASHITA
2	A san wa tonari no heya de	OOGOE	DE	HANASHITE IMASHITA
	Ano hito wa kikoemasen,	OOGOE	NI	YONDE KUDASAI
3	Kodomotachi wa	GENKI	DE	ASONDE IMASU
	Watashi wa mainichi	GENKI	NI	HATARAITE IMASU
4	Yoku	BUJI	DE	KAERIMASHITA NE
	Kinoo	BUJI	NI	TSUKIMASHITA
5	Watashi ni minna	NAISHO	NI	HANASHIMASHITA
	Ano hito ni okane o	NAISHO	DE	AGEMASHITA

1: 'Don't say such a thing joking<u>ly</u>.' '(He) said it joking<u>ly</u>.'

2: 'Mr. A was talking <u>in</u> a loud voice in ....' 'He can't hear; call loud<u>ly</u>.'

3: 'The children are playing boisterous<u>ly</u>.' 'I work vigorous<u>ly</u> every day.'

4: 'So, you returned safe<u>ly</u>, eh?' 'He arrived yesterday, safe<u>ly</u>.'

5: 'He told me everything <u>in</u> secret.' 'He gave him money secret<u>ly</u>.'

LESSON 12

TIME

12.1 SOME TEMPORAL WORDS

hours of the day	
ichi-ji	'1 o'clock'
ni-ji	'2 o'clock'
san-ji	'3 o'clock'
yo-ji	'4 o'clock'
go-ji	'5 o'clock'
roku-ji	'6 o'clock'
shichi-ji	'7 o'clock'
hachi-ji	'8 o'clock'
ku-ji	'9 o'clock'
juu-ji	'10 o'clock'
juuichi-ji	'11 o'clock'
juuni-ji	'12 o'clock'

In formal announcements REI-JI (rei 'zero') is used instead of JUUNI-JI. For minutes cf. Lesson 11.

months of the year	
ichi-gatsu	'January'
ni-gatsu	'February'
san-gatsu	'March'
shi-gatsu	'April'
go-gatsu	'May'
roku-gatsu	'June'
shichi-gatsu	'July'
hachi-gatsu	'August'
ku-gatsu	'September'
juu-gatsu	'October'
juuichi-gatsu	'November'
juuni-gatsu	'December'

Instead of ICHI-GATSU one may use (O)SHOO-GATSU when one wants to specify the New Year season.

days of the week	
getsu-yoo(bi)	'Monday'
ka-yoo(bi)	'Tuesday'
sui-yoo(bi)	'Wednesday'
moku-yoo(bi)	'Thursday'
kin-yoo(bi)	'Friday'
do-yoo(bi)	'Saturday'
nichi-yoo(bi)	'Sunday'

days of the month

The way of telling the day of the month is the same as that for telling the number of days; cf. Lesson 11. But 'the first day of the month' can be either TSUITACHI or ICHIJITSU.

seasons of the year	
haru 'spring'	aki 'autumn'
natsu 'summer'	fuyu 'winter'

HOW TO TELL THE TIME

A: When one can consult a timepiece:

Ques.:	IMA NAN-JI DESU KA	'What time is it now?'
Ans.:	Hachi-ji desu	'Eight o'clock'
	CHOODO hachi-ji desu	'Exactly 8 o'clock'
	DAITAI hachi-ji desu	'Roughly, 8 o'clock'
	SOROSORO hachi-ji desu	'It will be 8 soon'
	Hachi-ji ni-fun MAE desu	'Two minutes before eight'
	Hachi-ji CHOTTO MAE desu	'A little before eight'
	Hachi-ji SUKOSHI MAE desu	'A little before eight'
	Hachi-ji DAIBU MAE desu	'Quite a bit before eight'
	Hachi-ji ni-fun (SUGI) desu	'Two minutes after eight'
	Hachi-ji CHOTTO SUGI desu	'A little after eight'
	Hachi-ji SUKOSHI SUGI desu	'A little after eight'
	Hachi-ji o DAIBU sugimashita	'Well past eight'
	Hachi-ji o DAIBU sugite imasu	'It is well past eight'
	HACHI-JI HAN desu	'It is 8:30'

B: When one is forced to estimate:

Ques.:	IMA NAN-JI DESHOO	'What time is it now I wonder'
(or):	NAN-JI GORO DESHOO	'About what time would it be?'
Ans.:	DAITAI hachi-ji deshoo	'Roughly eight I'd say'
	SOROSORO hachi-ji deshoo	'It ought to be eight soon'
	Hachi-ji GORO deshoo	'Maybe about eight'
	Hachi-ji GURAI deshoo	'Possibly around eight'
	Hachi-ji SUKOSHI MAE deshoo	'A little before eight I'd say'
	Hachi-ji MADA DAIBU MAE deshoo	'Still long before eight, probably'
	Hachi-ji NI CHIKAI deshoo	'Maybe close to eight'
	Hachi-ji CHIKAKU deshoo	'Nearly eight, perhaps'
	Hachi-ji han GORO deshoo	'Perhaps about 8:30'
	Hachi-ji han GURAI deshoo	'Around 8:30, I'd guess'

ADDITIONAL COMMON TEMPORAL WORDS

-before last-	-last-	- THIS -	-next-	-after next-
ototoi issakujitsu*	kinoo sakujitsu*	KYOO konnichi* honjitsu*	ashita myoonichi*	asatte myoogonichi*
sensenshuu sensengetsu	senshuu sengetsu	KONSHUU KONGETSU	raishuu raigetsu	saraishuu saraigetsu
ototoshi issakunen*	kyonen sakunen*	KOTOSHI	rainen	sarainen

REMARKS

1. Words marked with an asterisk (*) in the chart on the preceding page are restricted in use to formal occasions, formal phrases, and certain consecrated expressions (e.g., KONNICHI is used in KONNICHI WA and in a few expressions meaning 'nowadays'). In ordinary conversation use the unmarked words.

2. 'Noon' is HIRU or OHIRU. OHIRU can also be used to mean 'the noon lunch'. 'Midnight' is YONAKA.

3. The following designate the parts of the day:

GOZEN	(O)HIRU	GOGO
KINOO NO ASA	KESA	ASHITA NO ASA/ASU NO ASA MYOOASA*
SAKUBAN YUUBE	KOMBAN KONYA	ASHITA NO BAN MYOOBAN*

4. The hour of the day may be identified in any of several ways:

'8 a.m.': GOZEN, HACHIJI; '9 in the morning': ASA, KUJI;
ASA NO KUJI

'11 a.m.': GOZEN, JUUICHIJI; HIRU NO JUUICHIJI
'1 in the afternoon': GOGO, ICHIJI; HIRU NO ICHIJI
'3 p.m.': GOGO, SANJI
'7 in the evening': YORU, SHICHIJI; YORU NO SHICHIJI; GOGO, SHICHIJI

'7 tonight': KOMBAN NO SHICHIJI
'7 this morning': KESA NO SHICHIJI
'10 last night': YUUBE NO JUUJI
'10 (11, 12, 1, 2) at night': YORU, JUUJI (11-JI, 12-JI, 1-JI, 2-JI)
YORU NO JUUJI (" " " ")

12.2 POINT OF TIME AND AMOUNT OF TIME

There follows a series of exercises designed to drill the student on time words, both those that express a particular POINT OF TIME and those that express an AMOUNT OF TIME. The student who does not set out from the beginning to master the numerals and times once and for all will find that even after many months of study, in which perhaps he had hoped to absorb the numerals and time words without special effort spent on them, he will be unable to express himself confidently in these daily-used points of the language.

1. In accordance with HOW TO TELL THE TIME on the preceding page, express the following:

1:00	2:10	3:15	4:30
7:58	9:11	6:23	5:34
12:05	11:55	8:45 p.m.	10:49 p.m.

2. Answer the following questions. (N. B.: Whenever NI is used in the question use it in the answer also.)

1) Ima nanji desu ka?
2) Gomisa wa nanji desu ka?
3) Asahan wa nanji desu ka?
4) Hiruhan wa nanji desu ka?
5) Yuuhan wa nanji desu ka?
6) Jugyoo wa asa nanji kara desu ka?
7) Depaato wa asa nanji kara desu ka?
8) Yuube anata wa nanji ni nemashita ka?
9) Anata wa maiasa nanji ni okimasu ka?
10) Kono jugyoo wa nanji ni owarimasu ka?
11) Nichiyoobi ni wa nanji ni asahan o tabemasu ka?
12) Nanji ni nemasu?
13) Hikooki wa nanji ni tsukimashita?
14) Kondo no densha wa nanji ni demasu ka?
15) Kono densha wa nanji ni Tookyoo ni tsukimasu ka?

3. Answer the following questions.

1) Ima wa nangatsu desu ka? (sengetsu wa? raigetsu wa?)
2) Iisutaa wa nangatsu desu ka?
3) Nihon wa nangatsu ga atsui deshoo?
4) Tsuyu wa nangatsu deshoo ka? (natsuyasumi wa?)
5) Kurisumasu wa nangatsu desu ka?
6) Yuki wa nangatsu ni takusan furimasu ka?
7) Sakura no hana wa nangatsu ni sakimasu ka?
8) Kotoshi wa nannen desu ka? (kyonen wa? rainen wa?)
9) Anata wa nannen ni Nihon ni kimashita?
10) Anata wa nannen no nangatsu ni Nihongo Gakkoo ni hairimashita?
11) Korombusu wa itsu Amerika o mitsukemashita ka? (1492-nen)
12) Zabieru wa itsu Nihon ni kimashita? (1547-nen)
13) Anata wa nannen ni chuugaku o demashita ka?
14) Sensoo wa (WW II) nannen ni owarimashita ka?
15) Kyoo wa nannen, nangatsu, nannichi desu ka?

4. Answer the following.

1) Yooroppa de wa nannichi no nanyoobi ga warui hi desu ka?
2) Anata wa kyookai ni nanyoobi no nanji ni ikimasu ka?
3) Kurisumasu wa nangatsu nannichi desu ka?
4) Itsu umaremashita ka?
5) Yooroppa de wa nanyoobi ni sakana o tabemasu ka?
6) Nihon de wa nanyoobi ni shigoto o shimasen ka?
7) Anata wa kirai na hi wa nanyoo desu ka? Getsuyoo ja arimasen ka?
8) Anatatachi no gakkoo wa nanyoobi ga yasumi no hi desu ka?
9) Jidoosha de Pari o getsuyoo no asa demashita. Madoriddo ni nanyoobi ni tsukimasu ka?
10) Kayoobi no asa jetto de Rondon o demashita ka? Sore de wa, nanyoobi ni Tookyoo ni tsukimashita ka?

5. Again answer the following questions.

1) (Giving the time): ---ji made ato nampun desu ka?
'How many minutes to go before --- o'clock?'
2) (Giving the time): ---ji nampun sugi desu ka?
3) Kono jugyoo wa nampun desu ka?
4) Yasumijikan wa nampun desu ka? (5 minutes)
5) Anata no heya kara kyooshitsu made nampun kakarimasu ka?
6) Shokuji wa nampun gurai kakarimasu ka?
7) Gakkoo kara eki made aruite dono gurai kakarimasu ka?
8) Gakkoo kara eki made kuruma de dono gurai kakarimasu ka?
9) Koko kara Tookyoo made dore gurai kakarimasu ka?
10) Mainichi nanjikan gurai benkyoo shimasu ka?
11) Ichinichi ni nanjikan jugyoo ga arimasu ka?
12) Hiruhan made ato dore gurai arimasu ka?
13) Ichinichi wa nanjikan desu ka?
14) Isshuukan wa nannichi desu ka?
15) Nichiyoobi made ato nannichi arimasu ka?
16) ----gatsu ----nichi wa kyoo kara nannichi desu ka?
17) ----gatsu ----nichi wa kyoo kara nannichi mae deshoo ka?
18) Okuni kara Nihon made nannichi kakarimashita ka?
19) Natsu no yasumi wa dore gurai arimasu ka?
20) Jukka (Lesson 10) wa dono gurai mae ni owarimashita ka?
21) Anata wa nankagetsu mae ni Nihon ni kimashita ka?
22) Kono gakkoo de nannenkan benkyoo shimasu ka?
23) Naporeon (Washinton; Rinkaan; Kanto . . .) wa ima kara nannen mae no hito desu ka?
24) Nannen gurai ato ni tsuki ni ryokoo dekiru deshoo?
25) Rooma (Rondon Burijji; Empaiya Suteeto Biru . . .) wa nannen gurai mae ni dekimashita ka?

(Note that there is a difference between ATO following a number and ATO preceding a number. For example: NYUUSU WA JIPPUN ATO DESU 'The news comes on ten minutes afterwards' (i.e., ten minutes later than something else mentioned already or ten minutes later than the present moment); NYUUSU WA ATO JIPPUN DESU 'There are ten minutes to go before the news'. Again: GOPEEJI ATO DESU 'It is five pages after'; ATO GOPEEJI DESU 'There are five pages (to go till the end)', 'There are five pages left'. Or again: HANASHI WA GOFUN ATO DESU 'The talk is five minutes after (that)'; HANASHI WA ATO GOFUN DESU 'The talk is after 5 minutes', <u>or</u> 'There are still 5 minutes of the talk remaining'.

6. In this exercise the point of time and the amount of time are contrasted. State correctly the sentences which are wrong, and repeat as they are those sentences which are grammatically correct.

1) Kyoo wa sangatsu tsuitachi desu.
2) Watashi no machi kara Kamakura made niji desu.
3) Chichi wa kaisha kara gogo no yoji sanjippunkan ni kaerimasu.

4) Watashi no toshi wa choodo nijuuyonen desu.
5) E? Jikan desu ka? Watashi no tokei de wa choodo kuji goro desu.
6) Kongetsu wa nangetsu desu ka?
7) Otooto wa juuninen to yonkagetsu desu.
8) Ichinichi wa nijuuyoji desu.
9) Ichinen wa sambyaku rokujuu go nichi desu.
10) Ichinenkan wa juuni no tsuki desu.
11) Kongetsu wa shigetsu desu.
12) Asu wa asa wa ame deshoo.
13) Kayoobi no gozen juuji kara mokuyoobi no gogo goji made ano depaato de fasshonshoo ga arimashita.
14) Sono shigoto wa nigatsu kakarimashita.
15) Kinoo no doyoobi wa asa no shichiji kara hiru no juuichiji made sanjikan benkyoo shimashita.
16) Kinoo wa shigatsu sannichi deshita.
17) Anata wa kotoshi oikutsu desu ka? Sanjuunen desu.
18) Gogatsu tsuitachi ni Nihon ni kimashita.
19) Kamakura kara Tookyoo made ichiji kakarimasu.
20) Musuko san wa nansai deshoo ka? Nijussai desu.

7. Complete the following with an appropriate time.

1) Tookyoo kara densha de Kamakura made choodo _____ desu.
2) Neesan wa mainichi yoru no 8-ji kara 11-ji made no _____ terebi mimasu.
3) Jikan desu ka? Soo desu nee; _____ _____ deshoo.
4) Ojiisan wa maiasa _____ 8-ji ni cha no ma e hairimasu.
5) Chichi wa kono kaisha ni sanjuu _____ tsutomete imasu.
6) Rainen no haru watashi wa _____ ni narimasu.
7) Nichiyoobi no asa kara _____ made yokkakan watashi wa Kyuushuu o ryokoo shimasu.
8) Ichigatsu nijuuyokka kara isshuukan, _____gatsu _____nichi made yuki ga furimashita.

12.3 NI WITH TIME

The problem taken up in this section is the occurrence of the particle NI in expressions of time. In some cases NI is generally used, in some cases it cannot be used, and in some other cases its use is optional.

A. THEORY

1. KEY EXAMPLES

1. [kono+kša+wa/konya/hačiji+juugofun+ni/tookʸooeki+ni+tskimas]
   Kono kisha wa konya 8-ji 15-fun ni Tookyoo Eki ni tsukimasu.
   'This train will arrive at Tokyo Station at 8:15 tonight.'

2. [rinkaan+wa/issen+happʸaku+kʸuunen+ni+umaremašta]
   Rinkaan wa 1809-nen ni umaremashita.
   'Lincoln was born in 1809.'

3. [ima/nani+o+šte+imašta+ka]
   Ima nani o shite imashita ka?
   'What were you doing just now?'

4. [ano+hto+wa/kesa/gakkoo+e+kimasen+dešta]
   Ano hito wa kesa gakkoo e kimasen deshita.
   'He/she did not come to school this morning.'

5. [kono+denša+wa/sugu+(ni+)demas]
   Kono densha wa sugu (ni) demasu.
   'This train leaves right away.'

6. [yama+wa/aki (+ni)/kirei+ni+miemas]
   Yama wa aki (ni) kirei ni miemasu.
   'Mountains look nice in autumn.'

7. [ašta+no+asa (+ni)/kte+kudasai]
   Ashita no asa (ni) kite kudasai.
   'Please come tomorrow morning.'

2. STRUCTURE FRAME

A: NI SIGNALS A PRECISE POINT OF TIME. It is used with expressions of time that are specific and definite.

1	KONO DENSHA WA	KONYA 8-JI 15-FUN	NI	TOOKYOO EKI NI TSUKIMASU
2	RINKAAN WA	1809-NEN	NI	UMAREMASHITA
	Sensoo wa	1945-nen 8-gatsu	ni	owarimashita
	Fune wa	raigetsu no tooka	ni	Yokohama kara demasu
	Yooroppa de wa	nanyoobi	ni	sakana o tabemasu ka
	Haha wa mainichi	goji han	ni	okimasu

B: NI IS NOT USED with expressions of time that are general, that of their nature are not meant to specify or be specified.

3		IMA		NANI O SHITE IMASHITA KA
4	ANO HITO WA	KESA		GAKKOO E KIMASEN DESHITA
	Ano hito wa	mainichi		isogashii desu
	Sono shigoto wa	kyoo		shimasu
	Natsuyasumi wa	konshuu		hajimarimasu
	Akemi san wa	kongetsu		kekkon shimashita
	Kono kotoba wa	futsuu		tsukaimasen

C: Some expressions of time are "neutral". They can indicate a general point of time (without NI), or they can be expressed more precisely with NI. In this case NI stresses the specificness of the time.

5	KONO DENSHA WA	SUGU	(NI)	DEMASU
6	YAMA WA	AKI	(NI)	KIREI NI MIEMASU
7		ASHITA NO ASA	(NI)	KITE KUDASAI
		Kinoo no gogo	(ni)	Tagawa san ni aimashita
	Otoosan wa	nijikan mae	(ni)	uchi o demashita
	Watashi wa	rokuji goro	(ni)	okimasu

D: In certain cases the presence or absence of NI changes the meaning of the sentence.

San-ji MADE		kakimasu	'I will write until three o'clock'
Ohiru MADE		shite kudasai	'Do it until noon, please'
San-ji MADE	NI	kakimasu	'I'll write it by 3:00 at the latest'
Ohiru MADE	NI	shite kudasai	'Have it done by noon at the latest'
Ohiru MADE	NI	kite kudasai	'Please come by noon'

3. REMARKS

1. As far as structure within the sentence is concerned, there is nothing new to learn about TIME, with or without NI. Note again what was pointed out in Lesson 1, that time is expressed early in the sentence, generally in the first or second position.

2. The problem of when to use NI and when not to use it is made so complicated by the speech habits of individuals and by their type of speech (i.e., formal or informal, careful or spontaneous), that it seems expedient to approach the matter from the separate viewpoints of RECOGNITION and PRODUCTION.

3. FOR RECOGNITION: the force of the particle NI. This was brought out implicitly by the headings of the Frame: NI SPECIFIES AND STRESSES. It does not change the meaning of the time expression (except in a few special cases), but it indicates the time with precision or definiteness. Sometimes the reason for being precise or definite is nothing special, just the natural result of what one has to say (e.g., GOJI HAN NI OKIMASU); sometimes the reason for being definite is to stress the time, to show that it and no other time is meant (e.g., ASHITA NO ASA NI KITE KUDASAI----as opposed to ASHITA NO GOGO perhaps). The student will find that NI is used much more in rather formal speech than in daily informal conversation; that the speakers who use it more than others are the ones who are rather formal at all times, or whose speech must always be "correct"; that sometimes a speaker's choice of using NI or omitting it will be based on sentence rhythm or sentence sound. All of these unpredictables should not confuse him. The meaning of the sentence ordinarily does not undergo any considerable change by the inclusion or omission of NI. The difference is one of explicit, definite specification as opposed to non-specification.

4. FOR PRODUCTION: the use of the particle NI. The following paragraphs will list some STATISTICAL findings on the use and omission of NI which are not absolute rules but are safe norms for the beginner to follow. When he is more familiar with the language he will be able to depart from these norms whenever he wishes to express other shades of meaning.

(a) NI is generally used: when the time involves a numeral or something equivalent to a numeral (e.g., TUESDAY, 'the 3rd day of the week'). This category includes HOURS (and MINUTES), DAYS of the week, DAYS of the month, MONTHS of the year, a certain YEAR.
The more specific the time, the more it is narrowed down from a wider possibility, so much the more rare is the omission of NI.

(b) NI is not used: (1) With time words which of their nature are meant to be nonspecifying and less precise; to use NI with these would involve contradiction in functions. To this category belong words such as: TABITABI, TOKIDOKI, FUTSUU 'generally', SHIBARAKU 'for some time',

SUKOSHI (w. a time meaning) and its more elegant equivalent SHOOSHOO; compounds of MAI-; compounds of YOKU- 'the following': YOKU-ASA 'the following morning', YOKU-JITSU 'the following day'. (2) With time words which mean 'the present ...' and their correlatives: KYOO, KINOO, ASHITA; KONSHUU, SENSHUU, RAISHUU; KONGETSU, SENGETSU, RAIGETSU; etc.

(c) NI is optional: in all other cases, such as, for example: GOGO, GOZEN, ASA, YUUGATA, etc.; also after GORO, MAE, SUGI.

When these words are followed by NI, the time is specified, and in being specified it is thereby emphasized or stressed: it is distinguished from some other time or times. Suppose one says, KIKU WA AKI SAKIMASU. Since chrysanthemums usually bloom in the fall there is no need at all to specify the time, and so "AKI", with no NI. Now suppose you know of a type of chrysanthemum that blooms in summer and you want to indicate the unusual time. You then might say, KONO KIKU WA NATSU NI SAKIMASU. (Note that what is accomplished in English by a stronger tone of voice is accomplished in Japanese by a particle.) Or let us say that you have made the statement that KIKU NO HANA WA NATSU SAKIMASU. Your companion may disagree: IIE, NATSU NI WA SAKIMASEN, AKI NI SAKIMASU (again note that the particle NI accomplishes what an emphatic tone of voice accomplishes in English: 'not in summer, in fall').

5. MADE vs. MADE NI:

JUUJI MADE DEKAKETE IMASHITA. 'I was out till ten.'

JUUJI MADE NI KAERI NASAI. 'Be back by ten.'

The sense of MADE NI is that the action of the verb will be done, or must be done, NOT LATER THAN the time indicated.

6. The question word ITSU is never followed by NI---- for ITSU asks about general, unspecific times. On the other hand, NI often has to be used with compounds of NAN-: NANJI NI 'at what hour'; NANNEN NI 'in what year'.

When DESU is used as a substitute for some other verb the NI is always omitted from a time expression in the attribute position:

JUGYOO WA KUJI HAN DESU. 'Classes start at 9:30.'

When IMA is used with NI its meaning always is 'before long'; even more imminent is IMA NI MO 'at any moment'.

7. As pointed out in Lesson 1, time can be used as the topic. This holds not only for time words without NI, but also for time words with NI. Consider these examples:

1945-nen NI WA sensoo ga owarimashita.
'In 1945 the war ended.'

Getsuyoobi NI WA gakkoo ga hajimarimasu.
'On Monday school will begin.'

Natsu (NI) WA yama e ikimasu.
'In summer I go to the mountains.'

Kyoo WA mise ga minna shimatte imasu.
'Today all the shops are closed.'

Ohiru MADE NI WA tashika ni kakimasu.
'By noon I will surely have it written.'

8. Partly for future reference, but apropos here: the suffix -CHUU and -CHUU NI. This Chinese equivalent of NAKA 'inside, during', can be added to a great number of words to show a time or an activity DURING WHICH something else is said to occur. Thus, GOZEN-CHUU means: 'during the morning'; SHOKUJI-CHUU: 'in the middle of a meal'; EIGYOO-CHUU: 'open for business'.

Without the particle NI, -CHUU indicates the WHOLE OF THE PERIOD, more or less, or at least the time is left unspecified:

GOZENCHUU TEGAMI O KAKIMASHITA.
'I was writing letters all morning long.'

When NI is added to the word, it is either to emphasize it ("not the afternoon, the morning"), or to narrow the whole of the morning down to a part of it (i.e., not: "all during the morning", but: "in the morning").

GOZENCHUU NI TEGAMI O KAKIMASHITA.
'I wrote some letters in the morning.'

In this case, then, the use or omission of NI makes a difference in meaning. Other similar cases will be treated later with time clauses.

B. PRACTICE

1. In this exercise substitute for the capitalized words. Depending on the word being substituted, use NI or omit it.

1. Watashi wa GETSUYOOBI NI dekakemasu.

asatte	juurokunichi	komban	shigatsu tooka
raishuu	ashita no yoru	shichiji	sanji han goro
kayoobi	asu no asa	kinyoobi	asatte no yuugata

2. Kono fune wa ASHITA Yokohama ni tsukimasu.

raishuu no suiyoobi	sangatsu no itsuka	gogo sanji
asatte no hiru goro	rainen ichigatsu	juuyokka
hatsuka no asa kuji	juusannichi no asa	doyoobi no gogo
mokuyoobi yoru kuji	raishuu no kyoo	ashita no asa

(NOTE: When two time words are joined by NO they represent only one time, as far as form is concerned. When two time words are merely juxtaposed, as far as form is concerned there are two times indicated. Also note the difference between KYOO NO GOGO and KYOO TO ASHITA.)

2. Introduce NI into the space indicated whenever it is necessary.

1) Watashi wa 1964-nen ( ) Nihon e kimashita.
2) Asatte ( ) Oosaka e ikimasu.
3) Raishuu no mokuyoo ( ) sukii ni ikimasen ka?
4) Watashitachi wa asa goji ( ) okimasu.
5) Kinoo no gogo ( ) Yamamoto san ni aimashita.
6) Rinkaan wa 1865-nen ( ) shinimashita.
7) Asatte no yuugata ( ) eiga ni ikimashoo.
8) Tagawa san wa kyonen no sangatsu ( ) Amerika e ikimashita.
9) Kono densha wa konya 8-ji 15-fun( ) Hiroshima ni tsukimasu.
10) Kyonen no haru ( ) tomodachi to issho ni hanami ni ikimashita.

3. Answer these questions using the words suggested.

1) Itsu kaerimashita ka? (KINOO)
2) Itsu dekakemasu ka? (HIRU)
3) Nanji ni okimasu ka? (ROKUJI HAN)
4) Itsu hana ga sakimasu ka? (SHIGATSU)
5) Itsu taifuu wa takusan kimasu ka? (JUUGATSU)
6) Itsu ryokoo shimasu ka? (TOOKA)
7) Andaason san wa raishuu no itsu kimasu ka? (KINYOOBI)
8) Itsu sotsugyoo shimasu ka? (RAINEN)
9) Itsu kono machi ni tsukimashita ka? (KINOO HIRU MAE)
10) Ano eiga wa itsu machi ni kimasu ka? (ASATTE GORO)
11) Itsu dekakemasu ka? (SUGU)
12) Gakkoo wa itsu hajimarimasu ka? (GETSUYOOBI)
13) Hikooki wa itsu tsukimashita ka? (KESA JUUJI GORO)
14) Natsuyasumi wa itsu owarimashita ka? (KUGATSU HAJIME)
15) Itsu shigoto ga owarimashita ka? (ICHIJIKAN MAE)

4. The following is a vocabulary exercise. Substitute for the time words the time which follows next in order.

EXAMPLES: KYOO ikimasu. ASHITA ikimasu.
KOTOSHI kaerimashita. RAINEN kaerimasu.

1) Gozenchuu jugyoo desu.
2) Ashita hanashimasu.
3) Kinoo no gogo ikimashita.
4) Kinyoobi Karuizawa e ikimasu.
5) Gozen rokuji ni kaerimashita.
6) Natsu oyogi ni ikimasu.
7) Haru hanami ni ikimasu.
8) Sengetsu Nikkoo e ikimashita.

9) Kotoshi wa Yooroppa e ikimasu.
10) Ototoshi wa ooki na taifuu ga kimashita.
11) Juunigatsu wa fuyu desu.
12) Hachigatsu no naka goro yama e ikimashita.
13) Ototoshi hajimete Nihon ni kimashita.
14) Konshuu tenki wa ii deshoo.
15) Ima sono shigoto o shite kudasai.

5. In this exercise introduce any appropriate time word.

1) Fune wa Yokohama ni tsukimashita.
2) Densha no naka de Ikeda san ni aimashita.
3) Tomodachi ni akachan ga umaremashita.
4) Tomodachi to issho ni hanami ni ikimashita.
5) Jiroo san wa Waseda o sotsugyoo shimasu.
6) Issho ni Mitsutooge ni ikimasen ka?
7) Kono tegami o dashite kudasai.
8) Ame ga futte imashita.
9) Tenki ga warukatta desu ne.
10) Watashi wa sono kaisha no mae o toorimasu.

6. Translate into Japanese:

1) This train leaves at 10:30.
2) This train arrives in Nagoya this morning.
3) I will do that this afternoon.
4) I was born on August 10, 1945.
5) Come to my house tomorrow evening.
6) I was in Kobe last Thursday.
7) Please do it by 3 o'clock.
8) Please be here no later than 6 p.m.
9) Classes will start next Friday.
10) Learn those words for tomorrow's class.
11) He left about noon.
12) He went away two hours ago.
13) I came to Japan two years ago.
14) He returned home after four in the afternoon.
15) He takes a walk every morning.

12.4 DE WITH TIME

This next section takes up the uses of DE after time, more or less as DE contrasts with NI. Sometimes a real contrast exists, but in some other cases there seems to be no real difference in meaning between expressions with DE and expressions with NI.

A. THEORY

1. KEY EXAMPLES

1. [sono+šiŋoto+wa/ato+de+šte+kudasai]
Sono shigoto wa ato de shite kudasai.
'Do that work afterwards please.'

[sono+šiŋoto+wa/ato+ni+šte+kudasai]
Sono shigoto wa ato ni shite kudasai.
'Do that work after (this work) please.'

2. [ano+hito+wa/šigoniči+ato+de/mata+kaerimašta]
Ano hito wa shigonichi ato de mata kaerimashita.
'He/she came back again four or five days later.'

[ano+hito+wa/šigoniči+ato+ni/mata+kaerimašta]
Ano hito wa shigonichi ato ni mata kaerimashita.
'He/she came back again in four or five days.'

3. [kinoo+wa/ikkaŋetsuburi+de/tookʸoo+e+ikimašta]
Kinoo wa ikkagetsuburi de/ni Tookyoo e ikimashita.
'Yesterday, for the first time in a month, I went to Tokyo.'

4. [kotoši+wa/hisašiburi+ni/kuni+e+kaerimašta]
Kotoshi wa hisashiburi ni/de kuni e kaerimashita.
'This year he returned to his home town
after a long time away.'
'This year he returned home for the first time in a long time.'

5. [šken+wa/asatte+de+owari+des]
Shiken wa asatte de owari desu.
'The exams will be finished the day after tomorrow.'

6. [watas̆i+wa/raiŋeTsu/yooka+de/sanǰuuni+ni+narimas]
Watashi wa raigetsu yooka de sanjuuni ni narimasu.
'On the eighth of next month I'll be thirty-two.'

2. STRUCTURE FRAME

A: (a) ATO NI: signals immediate SUCCESSION ---- 'do it AFTER THIS'
(b) ATO DE: signals LATER TIME, simply ------ 'do it AFTERWARDS'

1	SONO Shigoto WA	ATO	DE/NI	SHITE KUDASAI
2	ANO HITO WA	SHIGONICHI ATO	DE/NI	MATA KAERIMASHITA
	Kono hon no	ato	de/ni	sono hon o yomimasu
	Ano hito kara	isshuukan ato	de/ni	henji ga kimashita
		Sukoshi ato	de/ni	kite kudasai

B: -BURI DE and -BURI NI are both used with identical meanings.

3	KINOO WA	IKKAGETSU-BURI	DE/NI	TOOKYOO E IKIMASHITA
4	KOTOSHI WA	HISASHI-BURI	DE/NI	KUNI E KAERIMASHITA
		Hitotsuki-buri	de/ni	tomodachi ni aimashita
		Nishuukam-buri	de/ni	jugyoo ni demashita
		Shibaraku-buri	de/ni	tayori ga kimashita

C: In the following, DE indicates a time which marks the end of a process, the completion of an activity, the accomplishment of a task, etc.

5	SHIKEN WA	ASATTE	DE	OWARI DESU
6	WATASHI WA	RAIGETSU YOOKA	DE	SANJUUNI NI NARIMASU
	Kono shigoto wa	yuugata	de	dekimasu
	Jugyoo wa	kinoo	de	owarimashita
	Benkyoo wa	kuji	de	yamete kudasai

3. REMARKS

1. The fundamental difference between ATO DE and ATO NI is as indicated in the Frame heading; namely, the difference between simple later time and immediate succession. Nevertheless, this distinction becomes merely academic in many instances, so that ATO DE and ATO NI will have practically the same meaning in a given case. In ordinary conversation both NI and DE may be left out with no consequent change of meaning.

KARA can also be used after ATO: ATO KARA SHITE KUDASAI.

2. -BURI adds to a time word the notion of 'interval', with a connotation of 'lengthy interval'. The whole word will thus express the 'long period elapsed' since something took place. It can be used humorously, of course, with short intervals: "It's been two long days since I saw you last!" Note that the sentences are all in the affirmative.

3. DE in the final section does NOT indicate the point of time. Compare:

KUJI NI YAMETE KUDASAI 'Stop at 9:00.'
KUJI MADE NI YAMETE KUDASAI 'Stop by 9:00.'
KUJI DE YAMETE KUDASAI 'With 9:00 call it a day.'

B. PRACTICE

1. Answer these questions in the negative, using ATO in the answer.

1) Ima shimasu ka? IIE, ATO....
2) Ima kore ga irimasu ka?
3) Sugu dekakemasu ka?
4) Sono hito ni sugu aimasu ka?
5) Ima sugu tsukaimasu ka?
6) Ima sugu kono zasshi o yomimasu ka?
7) Ima sugu hanashimasu ka?
8) Ima sugu kore o mimasu ka?
9) Sono hito o ima sugu yobimasu ka?
10) Kore wa ima sugu oshiemasu ka?

2. Complete the following:

1) Hitotsukiburi...
2) Sankagetsuburi ...
3) Nishuukamburi . . .
4) Ichinemburi . . .
5) Hisashiburi ...
6) Shibarakuburi ...
7) ..... Tookyoo e ikimashita.
8) ..... tomodachi ni aimashita.
9) ..... eiga o mimashita.
10) ..... no ii tenki desu.

3. In this exercise supply some appropriate time word.

1) Shiken wa owari desu.
2) Natsuyasumi wa owarimasu.
3) Shigoto o yamemashoo.
4) Kono shigoto wa oshimai (owari) desu.
5) Gakkoo wa owari desu.
6) Kono gakkoo ni ichinen imasu.
7) Kono gakkoo wa sotsugyoo shimasu.
8) Yakyuu wa yamete kudasai.
9) Kono tatemono ga dekimashita.

10) Uchi no kodomo wa juuyon ni narimasu.

4. Complete the following sentences. Pay attention to the particles that are being used.

1) Sangatsu nijuurokunichi de ...
2) Sangatsu nijuurokunichi ni ...
3) Gakkoo wa suiyoobi ni ...
4) Gakkoo wa suiyoobi de ...
5) Yoru no juuji de ...
6) Yoru no juuji ni ...
7) Ichijikan ato de ...
8) Ichijikan mae ni ...
9) Kaisha wa gogo goji de ...
10) Kaisha wa asa hachiji han ni ...

NOTE: When time followed by DE becomes the topic of the sentence, DE must be kept before the WA. Also, in negative sentences, as pointed out in Lesson 1, it is usual to add WA after a time word; this holds true also of a time word with DE. Thus:

Kongetsu hatsuka DE WA naoranai deshoo.
Kono shigoto wa kyoo ichinichi DE WA dekimasen.

5. As a final exercise on time expressions we propose this drill on KARA and MADE. In the following, replace the time expression in each sentence by the time expression in parentheses. If necessary, change the tense of the verb, or even use another verb altogether if the case demands it.

1) Yoru no juuji made benkyoo shimasu.(JUUJI KARA)
2) Kesa made ame ga futte imashita. (KESA KARA)
3) Kore kara Tookyoo e ikimasu. (YUUGATA MADE)
4) Kuji kara juuniji made jugyoo desu. (12-JI KARA 1-JI MADE)
5) Kinoo made yasumi deshita. (KYOO KARA)
6) Yoru made hon o yonde imashita. (ASA KARA)
7) Watashi wa gogo goji made kaisha desu. (GOJI KARA)
8) 1957-nen kara 1959-nen made Igirisu ni imashita. (1958 KARA)
9) Yoru kuji made benkyoo shimasu.(KUJI KARA)
10) Watashi wa ashita kara Koobe e ikimasu. (RAISHUU MADE)

12.5 VARIOUS USES OF DE

A. THEORY

1. FIRST USE: DE marks the amount of time or money.

1. [sanǰippun+de/zembu+dekimasta]
   Sanjippun de zembu dekimashita.
   'It was completely finished in 30 mins.'

2. [kare+wa/sampuŋ+gojuuhačibʸoo+de/ičimairu+o+hasirimasta]
   Kare wa sampun 58-byoo de ichimairu o hashirimashita.
   'He ran the mile in 3 mins. and 58 seconds.'

3. [sono+kcu+o/ikura+de+kaimasta+ka]
   Sono kutsu o ikura de kaimashita ka?
   'How much did you pay for those shoes?'

4. [ikkageʦu/goseŋen+de/heya+o+kasimas]
   Ikkagetsu gosenen de heya o kashimasu.
   'They rent rooms for 5,000 yen per month.'

1		SANJIPPUN	DE	ZEMBU DEKIMASHITA
2	KARE WA	3PUN 58BYOO	DE	ICHIMAIRU O HASHIRIMASHITA
		Ninenkan	de	nihongo o naraimashita
		Futsukakan	de	Kyooto o kembutsu shimashita
	Kono densha wa	shichijikan	de	Tookyoo-Oosaka no aida o hashirimasu
3	SONO KUTSU WA	IKURA	DE	KAIMASHITA KA
4	IKKAGETSU	GOSENEN	DE	HEYA O KASHIMASU
		1,000 en	de	ii mono o kaimashita
		2,000 en	de	futsuka ryokoo o shimashita
	Ichimai	nijuu en	de	ehagaki o kaimashita
	Kono jidoosha o	50/0,000 en	de	urimasu

REMARK: In Lesson 11, Section 2 we saw that the amount of time or money is a VERB MODIFIER when the verb is KAKARU, SURU, or DESU. With other verbs, however, DE must be used with the amount of time or money. DE's function of signaling MEANS shows up clearly with expressions concerning money; when some time is expressed, DE signals a period of time within WHICH an activity takes place.

2. <u>SECOND USE</u>: DE signals the measure or extent of something.

1. [kono+hoŋ+wa/ato/gopeeǰi+de+owari+des]
   Kono hon wa ato gopeeji de owari desu.
   'With five more pages (I) will finish this book.'

2. [kono+šiŋoto+wa/kʸoo+ippai+de/dekiru+dešoo]
   Kono shigoto wa kyoo ippai de dekiru deshoo.
   'Working all day today I probably can finish this job.'

3. [sore+wa/zembu+de/seŋen+des]
   Sore wa zembu de senen desu.
   'That's 1,000 yen all told.'

4. [kono+zašši+wa/yoŋsacu+de/ikura+ni+narimas+ka]
   Kono zasshi wa yonsatsu de ikura ni narimasu ka?
   'How much do these four magazines come to?'

5. [kore+de+ii+dešoo+ka]
   Kore de ii deshoo ka?
   'Will this be all right?'

6. [eiŋo+wa/hitori+de+naraimašta]
   Eigo wa hitori de naraimashita.
   'I learned English all by myself.'

7. [tomodač+to/sannin+de/eiŋa+ni+ikimašta]
   Tomodachi to sannin de eiga ni ikimashita.
   'I went to a movie with two friends.'
   'Three of us, two friends and I, went to a movie.'

1 KONO HON WA	ATO GOPEEJI	DE	OWARI DESU
2 KONO SHIGOTO WA	KYOO IPPAI	DE	DEKIRU DESHOO
Kyoo wa	kore	de	owari desu
Dai 9 shinfonii wa	koorasu	de	owarimasu
Kono ringo wa	ato yotsu	de	oshimai desu
	Konshuu ippai	de	haruyasumi ni narimasu
3 SORE WA	ZEMBU	DE	SENEN DESU
4 KONO ZASSHI WA	YONSATSU	DE	IKURA NI NARIMASU KA
5	KORE	DE	II DESHOO KA
Denshachin wa	roppyaku en	de	juubun desu
Nikiro kaimasu ka	(Iie) gohyaku guramu	de	takusan desu
	Kore to sore	de	kekkoo desu
6 EIGO WA	HITORI	DE	NARAIMASHITA
7	Tomodachi to sannin	DE	EIGA NI IKIMASHITA
Sentaku wa	jibun	de	shimasu
	Kyoodai	de	ensoku ni ikimashita
	Chichi to haha	de	hanami ni ikimashita
	Haha to futari	de	kaimono ni ikimashita

REMARKS

1. Observe the first portion of the Frame: just as in the preceding section DE was seen with words of time to indicate the amount of time elapsed or needed for the accomplishment or completion of something, so here in this pattern DE is seen with words of measurement and other words to indicate what is needed or used for the completion or accomplishment of a thing. Note that the verbs are OWARU, DEKIRU, NARU, SHIMAU, and the like.

2. Notice a minor pattern in this first portion of the Frame: NOUN + IPPAI. Here IPPAI is accented on the first syllable, and indicates 'full', 'complete', 'the whole of', 'all of': KONSHUU IPPAI, 'all this week'; KONGETSU IPPAI, 'the whole of this month'; CHIKARA IPPAI, 'with all one's might'; SEI IPPAI, 'with all one's energy/with one's utmost'; ONA-KA IPPAI, 'a stomach full'.

3. The second portion of the Frame shows a DE which is not easy to put into an English equivalent. All of the phrases with DE once more show a quantity or measure; but this expression of measure constitutes a CONDITION OR CIRCUMSTANCE for what follows. Two different types of sentences are represented in the Frame; the first type is illustrated by Key Examples 3 and 4. The other type is represented by K. E. 5 and by the three remaining examples in the Frame. Note that these all end in much the same way: II DESU, JUUBUN DESU, TAKUSAN DESU, KEKKOO DESU.

Thus they presume some purpose or intention which is satisfied by the measure or extent signaled by DE. 'WITH such-and-such it is sufficient.' The DE in this type of sentence thus comes very close to signaling a <u>means</u>; it may be considered as a combination of MEANS and CONDITION.

Compare these two statements:

KORE WA ii desu.	'This is fine.'
KORE DE ii desu.	'This one will do just fine.'

The English equivalent of the second statement tries to give the sense of the phrase with DE: some intention or purpose is satisfied 'with this'.

4. In the third portion of the Frame DE again marks a measure or extent, this time with persons. English equivalents of some sentences will best illustrate its meaning and usage:

JIBUN DE	'by myself' (by himself/herself, etc.)
KYOODAI DE	'brothers (and sisters) alone'
CHICHI TO HAHA DE	'just Father and Mother'
HAHA TO FUTARI DE	'Mother and I, by ourselves'

What the phrase as a whole does is to indicate that NOBODY ELSE EXCEPT THE PERSONS MENTIONED take part in the action, but this is by way of connotation rather than direct statement. Directly, it states that an action is carried out <u>by</u> <u>means</u> <u>of</u> a certain number of people, or that the topic or subject ('we', 'I', 'they', etc.), NUMBERING SO-AND-SO MANY, does the action stated.

An interesting expression to notice is the one that does not seem to add up at first: TOMODACHI TO SANNIN DE EIGA NI IKIMASHITA. If the topic of the statement is WATASHI, then TOMODACHI must be plural: '<u>two</u> friends'. If the topic is WATASHITACHI, TOMODACHI must mean '<u>a</u> friend'.

3. <u>THIRD</u> <u>USE</u>: DE with MADE signals a limit.

1. [kono+hon+wa/nihʸakpeeǰi+made+de+yamemašta]
   Kono hon wa nihyakupeeji made de yamemashita.
   'After reading up to p. 200 in this book I stopped.'
   'After reading 200 pages of this book I stopped.'

2. [oosaka+made+ikimas+ka] [iie/naŋoya+made+de+kaerimas]
   Oosaka made ikimasu ka? Iie, Nagoya made de kaerimasu.
   'You going as far as Osaka?' 'No, just up to Nagoya, then I'm coming back.'

1	KONO HON WA	NIHYAKUPEEJI	MADE DE	YAMEMASHITA
2	OOSAKA MADE IKIMASU KA	IIE NAGOYA	MADE DE	KAERIMASU
		Niji han	made de	yamemashoo ne
	Sono shigoto o	ohiru	made de	yamete kudasai
	Mukoo made ikimasu ka	Iie soko	made de	kaerimashoo

1. Observe that the final verbs are either KAERU or YAMERU; they could also be other verbs with the same meanings. The whole phrase shown within the Frame box, notice, serves to indicate the CIRCUMSTANCE under which the ceasing or the returning is done: 'With that much, I gave up'; 'With that distance/with that place, I will return'.

2. Compare these expressions:

OHIRU MADE SHITE KUDASAI.	'Do it till noon, please.'
OHIRU MADE NI SHITE KUDASAI.	'Do it by noon, please.'
OHIRU MADE DE YAMETE KUDASAI.	'Do it till noon and then stop please.'
OHIRU DE YAMETE KUDASAI.	'With noon call it a day, please.'

4. FOURTH USE: DE signals the cause or reason.

1. [watasi+wa/beŋk^{y}oo+de+isoŋasii+des]
Watashi wa benkyoo de isogashii desu.
'I am busy with my studies.'

2. [kariforᵘnia+wa/orenji+de+yuumei+des]
Kariforunia wa orenji de yuumei desu.
'California is famous for oranges.'

1	WATASHI WA	BENKYOO	DE	ISOGASHII DESU
2	KARIFORUNIA WA	ORENJI	DE	YUUMEI DESU
	Machi wa	irumi-neeshon	de	kirei desu
	Omiya wa	omatsuri	de	nigiyaka desu
	Kodomo no poketto wa	okashi	de	ippai desu

REMARKS

1. This pattern is restricted in use to only a few adjectives and qualitative nouns, the majority of which are given right here in the Frame.

2. Observe the difference between these two expressions, both of which are correct:

(a) Kamakura wa Daibutsu GA yuumei desu.
(b) Kamakura wa Daibutsu DE yuumei desu.

Both sentences are freely translated in English by 'Kamakura is famous for its Daibutsu'. But in Japanese the emphasis falls on different words depending on which particle is used. When GA is used, YUUMEI refers to the subject; it is the Daibutsu which is famous. But when DE is used, it is the topic, Kamakura, which is famous, and the word before DE expresses the reason why Kamakura is famous.

B. PRACTICE: FIRST USE

1. This is a simple substitution exercise: make sentences like the model.

SANJIPPUN	de	DEKIMASHITA.
ichijikan		ikimasu
nijippun		tsukimashita
nijikan		kimashita
sanjippun		kaite kudasai
futsuka		zembu dekimashita
ichijikan han		kaisha made ikimasu
juunijikan		Okayama ni tsukimashita
nijuugofun		Tookyoo Eki kara kimashita
gofun		kotae o kaite kudasai

2. In this exercise supply some amount of time with DE.

1) Nihongo o naraimashita.
2) Kaisha made ikimasu.
3) Uchi made kaerimashita.
4) Kono hon o yomimashita.
5) Kyooto o kembutsu shimashita.
6) Kamakura ni tsukimasu.
7) Eki kara gakkoo made ikimashita.
8) Ano hito wa 100 meetoru o hashirimashita.
9) Kono densha wa Tookyoo to Oosaka no aida o hashirimasu.
10) Sono hikooki wa Haneda kara Ankarejji made o tobimasu.

3. Again supply an amount of time; pay attention to the verbs being used.

1) Kono shigoto wa ... shimashita.
2) Kono shigoto wa ... kakarimashita.
3) Tookyoo kara Oosaka made ... kakarimasu.
4) Tookyoo kara Oosaka made ... desu.
5) Tookyoo kara Oosaka made ... ikimashita.
6) Ooshima made ... deshita ka?
7) Ooshima kara ... kaerimashita ka?
8) ... Shikago ni tsukimashita ka?

9) Shikago made . . . kakarimashita.
10) Amerika kara Nihon made fune de . . . ikimashita.

4. Using the words given make sentences like the model sentence.

1000 EN	de	KAIMASU.
1500 en		urimasu
360 en		hon o kaimashita
800 en		nekutai o kaimashoo
2000 en		mannenhitsu o katte kudasai
1000 en		ii arubamu o utte imasu
600 en		ii kaimono o shimashita
2000 en		nijikan ryokoo o shimashita
300 en		Tookyootawaa ni noborimasu
1000 en		jippunkan hikooki ni norimashita

5. Introduce the correct particles needed to complete these sentences.

EXAMPLE: ichimai nijuuen ehagaki kaimashita
Ichimai nijuuen de ehagaki o kaimashita.

1) ichijikan 100 en booto norimashita
2) ippon 20 en empitsu kaimashita
3) ikkagetsu 5000 en heya kashimasu
4) ichinichi 3000 en doraibu kurabu no kuruma karimasu
5) ikkai 1000 en yuumei na sensei piano naraimasu
6) ichidai 2/0,000 en ii jitensha kaimasu
7) hitotsu 50 en ringo kaimasu
8) ippiki 7,000 en ii inu urimasu
9) issoo 2/0,000 en kirei na booto kaimasu
10) hitori 300 en 150 nin kimasu

6. Answer these questions following the grammatical form given in the questions themselves.

1) Sono hon o nanjikan de yomimashita ka?
2) Sono hon o nanjikan yomimashita ka?
3) Sore wa ikura shimashita ka?
4) Sore wa ikura de kaimashita ka?
5) Oosaka made denshachin wa ikura kakarimasu ka?
6) Oosaka made ikura de ikimasu ka?
7) Ringo wa ikura kaimashita ka?
8) Ringo wa ikura de kaimashita ka?
9) Nannichi ni kimasu ka?
10) Nannichi de kimashita ka?
11) Nannichi imasu ka?
12) Nannichi made imasu ka?

7. Correct those sentences which seem wrong, and repeat without correction those that seem correct as they are.

1. Hon o 2000 en kaimashita.
2. Hon o 2000 en de kaimashita.
3. Ichinichi ensoku ni ikimasu.
4. Ichinichi de ensoku ni ikimasu.
5. Sanjikan kono zasshi o yomimashita.
6. Sanjikan de kono zasshi o yomimashita.
7. Shigoto o isshuukan shimashita.
8. Shigoto o isshuukan de shimashita.

(N. B.: All are correct; observe carefully why they are so.)

SECOND USE

8. Using the words given below make complete sentences ending with one of the following verbs:

OWARI DESU	YAMEMASU
OSHIMAI DESU	DEKIMASU
OWARIMASU	

kore	ashita	ato gofun
koko	getsuyoobi	ato nipeeji
soko	raishuu no tooka	ato sammai
asuko	rainen ippai	ato yonsatsu
150 peeji	rainen no sangatsu	

9. Complete these sentences with the words in parentheses.

1) Shiken wa owari desu. (ASATTE)
2) Yasumi wa owari desu. (RAISHUU IPPAI)
3) Watashi no hanashi wa yamemasu. (KORE)
4) Kono shigoto wa oshimai desu. (RAIGETSU NO JUUGONICHI)
5) Jugyoo wa owarimashita. (KINOO)
6) Ano kaisha wa owari desu. (GOGO GOJI)
7) Kono hon wa owari desu. (ATO GOPEEJI)
8) Eigo no "ENOUGH" wa owarimasu. (GH)
9) Kono hako no ringo wa oshimai desu.(ATO YOTTSU)
10) Beetooben no dai 9 shinfonii wa owarimasu.(KOORASU)
11) Kaigi wa owarimashita. (KOOCHOO NO AISATSU)
12) Kono jugyoo wa owarimasu.(ATO JIPPUN)

10. Use the words below to make complete sentences ending with some one of the following:

II DESU	TAKUSAN DESU
KEKKOO DESU	JUUBUN DESU

kore	Hakone
ashita	kodomo
sono hon	ano tokei
kono densha	Yamada san
futari	ichidai
500 guramu	1000 en
kore to sore	watashi to anata
ashita ka asatte	Inoo san to Hori san

11. Answer these questions using in the answer the numerals or words within parentheses, AND one of the following: II DESU, KEKKOO DESU, JUUBUN DESU, TAKUSAN DESU.

1) Nannin hitsuyoo desu ka? 15 nin desu ka? (10)
2) Kami wa nammai irimasu ka? Kore, minna irimasu ka? (50)
3) Empitsu wa nambon kaimasu ka? (5)
4) Denshachin wa ikura irimasu ka? (600)
5) Kuruma wa nandai hitsuyoo desu ka? Godai desu ka? (4)
6) Kono shigoto wa kyoo shimashoo ka? (ASHITA)
7) Nooto wa nansatsu kaimashoo ka? (3)
8) Koppu wa ikutsu irimasu ka? (8)
9) Kono kitte, minna irimasu ka? (6)
10) A: Ano e o kudasai.
    B: Dore desu ka? Kore desu ka? (HIDARI NO)
    B: Nammai irimasu ka? (2)
11) A: Tabako o kudasai.
    B: Nan desu ka? Surii Ee desu ka? (IKOI)
    B: Ikutsu irimasu ka? (FUTAHAKO)
12) A: Ensoku ni ikimasen ka?
    B: Doko desu ka? Hakone desu ka? (ATAMI)
    B: Nanyoobi desu ka? Doyoobi desu ka? (NICHIYOOBI)

12. Make sentences like the model sentence.

HITORI DE SHIMASU.

1) futari, dekakemashita
2) kono membaa, ryokoo ni ikimashita
3) haha to sannin, sampo ni ikimasu
4) chichi to haha, hanami ni ikimashita
5) tomodachi to yonin, eiga ni dekakemashita
6) jibun, naraimashita
7) kyoodai, utaimasu
8) oozei, hataraite imasu
9) minna, sagashite kudasai

13. Complete the following:

1) Otoosan wa hitori de . . .
2) Buraun san to Kuraaku san wa futari de . . .
3) . . . Tookyoo ni kaimono ni ikimashita.
4) . . . natsu ni hitobito ga . . . Kamakura no umi ni kimasu.
5) Minna de . . .
6) Takusan de ikimashita ka? Iie, kyoodai . . .
7) Ano hito wa . . . nihongo o naraimashita.
8) Sore wa dare to shimashita ka? . . . shimashita.
9) . . . raishuu no doyoobi Shimoda e ikimasu.
10) Gakkoo no seito wa minna de . . .

14. In this exercise WA/GA and DE are contrasted. A list of situations is given; in the sentences after each situation use either WA/GA or DE as the meaning will demand.

1. Someone sees a fine dictionary and, admiring it, he says:

   KONO JIBIKI ( ) II DESU.

2. Mitchell is looking for some dictionary that includes etymologies. The storekeeper suggests a certain dictionary. Looking it over Mitchell finds that it is the kind he is looking for, and he says:

   KONO JIBIKI ( ) II DESU.

3. I see a good pair of shoes in a shoe store. I remark to my companion:

   KONO KUTSU ( ) II DESU.

4. Jack was looking for a strong pair of shoes for a trip to the mountains. His father knew of that and bought a pair of such shoes for him. Handing them to him, he says:

   KONO KUTSU ( ) II DESU. (juubun/kekkoo/takusan)

5. Haruko spots an attractive outfit while out window-shopping with her mother. She points to it with:

   KONO FUKU ( ) II DESU NE.

6. Little Miss Hanako wants a pretty summer dress. Her aunt has taken her shopping and now they are looking over a certain dress. The aunt says:

   KONO FUKU ( ) II DESU NE.

7. Mrs. Satoo went to the hospital to visit her friend Tamura. After she leaves, the doctor asks Mrs. Tamura about her:

   SATOO SAN ( ) DOO DESU KA?

8. Dr. Inokuchi was looking for someone to help him with a certain task. Dr. Fukuchi remembers that one of the interns, Sato, was free at the time and he suggests to Dr. Inokuchi:

   SATOO KUN ( ) DOO DESU KA?

9. Fuchizawa and Fujisawa, two good friends, were walking around town and they came upon a restaurant called "KITSUNE-YA". Fujisawa, who knows the town well, asked Fuchizawa:

   KONO MISE ( ) DOO DESU KA?

10. Fujisawa and Fuchizawa are walking along looking for a good place to eat lunch. Fuchizawa sees a restaurant called "UGUISU", and he asks Fujisawa:

    KONO MISE ( ) DOO DESU KA?

11. Driving a new car, a friend of Asami comes to see him. Asami looks over the shiny exterior for a minute or two in wide-eyed admiration, then asks:

    KONO JIDOOSHA ( ) DOO DESU KA?

12. Onda is being pestered by a car salesman. One day the salesman comes with a certain model and shows him all its wonderful features; Onda is not interested. The next day the salesman brings a different model, shows it to Onda, and asks him:

    KONO JIDOOSHA ( ) DOO DESU KA?

13. Hirada has begun to feel very sick at work. He decides:

    KYOO ( ) YAMEMASU.

14. Hirada has had to take a good deal at his job; he has just about had enough. One day the boss yells at him, and that decides him:

    KYOO ( ) YAMEMASU.

15. Asanuma and Azuma both paint chinaware in the same small shop. As Azuma puts a careful final touch on a vase, he says to Asanuma:

    KORE ( ) DEKIMASHITA.

16. Taroo hands his shoes to the shoemaker to be repaired while he waits. After some minutes the old man is done and hands the shoes over to Taroo with:

    KORE ( ) DEKIMASHITA.

17. The teacher is explaining some problem to his students, but from the type of response he is getting from them he concludes the problem is probably too difficult yet, so he says:

    KONO MONDAI ( ) YAMEMASHOO.

18. The teacher is going over some problems with his students. One of them reminds him that time is nearly over, that they have only five minutes to go. The teacher then says:

    KONO MONDAI ( ) YAMEMASHOO.

19. A student keeps getting back a composition because it remains full of mistakes. While rewriting it for the fourth time he mutters to himself:

    KORE ( ) II DESHOO KA NE.

20. The students were asked to write a composition and hand it in to the teacher in the next period. One of the students, proud of his own creative achievement, says to himself when he has finally finished:

    KORE ( ) KITTO II DESHOO.

THIRD USE

15. Make complete sentences similar to the model sentences.

NIJI MADE DE YAMEMASU.

1) Hiru . . . 3) Yoji han . . .
2) Asatte . . . 4) Ichiji kara sanji . . .

KOOBE MADE DE KAERIMASU.

1) Sendai . . . 3) Kyooto kara Koobe . . .
2) Hiroshima . . . 4) Hiroshima kara Yamaguchi . . .

NIJI MADE DE YAMEMASU.

1) . . . yamemashita 3) . . . yamemasen ka?
2) . . . yamemashoo 4) . . . yamete kudasai.

KOOBE MADE DE KAERIMASU.

1) . . . kaerimashita 3) . . . . kaerimasen ka?
2) . . . kaerimashoo 4) . . . . kaette kudasai.

16. Answer these questions, using in the answer the words within parentheses. The answers should all be negative.

1) Hiru made tsuzukemasu ka? (JUUJI)
2) Kyuushuu made ikimasu ka? (YAMAGUCHI)
3) Owari made yomimasu ka? (NIHYAKU PEEJI)
4) Hokkaidoo e watarimasu ka? (AOMORI)
5) Yuugata made tsuzukemasu ka? (HIRU)
6) Amerika made ikimasu ka? (HAWAI)
7) Ashita made tsuzukemasu ka? (KYOO)
8) Oosaka made ikimasu ka? (NAGOYA)
9) Aki made tsuzukemasu ka? (NATSU NO HAJIME)
10) 30 peeji made yomimasu ka? (NIJUPPEEJI)
11) Mukoo no yama made noborimasu ka? (SONO YAMA)
12) Goji made ano hito o machimasu ka? (SANJI)

FOURTH USE

17. Complete the following sentences with proper particles.

1) michi jidoosha ippai
2) watashi benkyoo isogashii
3) omiya omatsuri nigiyaka
4) machi hana kirei
5) uchi no niwa hana ippai
6) chichi shigoto isogashii
7) Hokkaidoo yuki yuumei
8) tomodachi no uchi paatii nigiyaka
9) ano mise shinamono ippai

10) Kariforunia orenji yuumei
11) kono michi sakura kirei
12) seito shigoto isogashii
13) Santa Kuroosu no poketto okashi ippai
14) depaato hito ippai
15) Nyuu Yooku takai tatemono yuumei

18. Complete the following, supplying appropriate words with DE.

1) Omiya . . . . nigiyaka
2) Depaato . . . . ippai
3) Haha . . . . isogashii
4) Machi . . . . . kirei
5) Nyuu Yooku . . . . yuumei
6) Tookyoo . . . . ippai
7) Watashi . . . . isogashii
8) Gakkoo no niwa . . . . . nigiyaka
9) Furorida . . . . . yuumei
10) Suisu no machi . . . . kirei
11) Niwa . . . . ippai
12) Kyoo gakkoo . . . . nigiyaka
13) Kono machi . . . . yuumei
14) Watashi no uchi . . . . kirei
15) Tomodachi . . . . . isogashii

19. Complete the following with some appropriate words. Do not forget the particles.

1) Hokkaidoo yuki . . .
2) Uchi okyaku . . .
3) Kono michi sakura . . .
4) Haha shigoto . . . .
5) Supein toogyuu . . .
6) Kodomo no poketto chokoreeto . . . .
7) Izu Hantoo onsen . . . .
8) Mise no uindoo dekoreeshon . . .
9) Otera omatsuri . . .
10) Seitotachi benkyoo . . .
11) Gakkoo nyuugaku shiken . . .
12) Kamakura otera to Daibutsu . . .
13) Suisu no yama yuki . . .
14) Hachimanguu no ushiro no yama sakura . . .
15) Paatii gaijin . . .

A RECAPITULATION OF THE USES OF "DE"

The following uses and meanings of DE have been studied thus far. Note how different the Japanese is from the English, in that a single particle in Japanese has several English equivalents.

Fude	DE	kanji o kakimasu	'I write kanji WITH a brush'
Densha	DE	Tookyoo e ikimasu	'I go to Tokyo BY train'
Ki	DE	uchi o tsukurimasu	'They make houses OUT OF wood'
Nihongo	DE	tegami o kakimashita	'I wrote a letter IN Japanese'
Shimbun	DE	nyuusu o yomimashita	'I read the news IN the paper'
Eki	DE	tomodachi ni aimashita	'I met a friend AT the station'
Sono heya	DE	shiken ga arimasu	'An exam is going on IN that room'
Kantan	DE	(wa) arimasen	(no English equivalent)
Kantan	DE	benri desu	'It is simple AND useful'
Ikanai	DE	kudasai	(no English equivalent)
Genki	DE	hataraite imasu	'He is working IN good health'
Ato	DE	kite kudasai	'Come AT a later time'
Kuji	DE	yamete kudasai	'Stop WITH nine o'clock'
Sanjippun	DE	dekimashita	'It was finished IN 30 minutes'
Senen	DE	kaimashita	'I bought it FOR 1,000 yen'
Kore	DE	ii desu ka	(no English equivalent)
Hitori	DE	ikimashita	'He went BY himself'
Nagoya made	DE	kaerimashita	(no English equivalent)
Hana	DE	ippai desu	'It is full OF flowers'

LESSON 13

COMPARISONS

13.1 "WHICH IS BETTER, THIS OR THAT?"

A. THEORY

1. KEY EXAMPLES

1. [nihon+to/itaria+to//dočira+ŋa+ookii+des+ka]
   Nihon to Itaria to dochira ga ookii desu ka?
   'Which is larger, Japan or Italy?'

2. [biiru+to/uiskii+to//dočira+ŋa+ski+des+ka]
   Biiru to uisukii to dochira ga suki desu ka?
   'Which do you like better, beer or whiskey?'

3. [getsuyoo+to/suiyoo+to+de+wa//dočira+ŋa+tsuŋoo+ŋa+ii+des+ka]
   Getsuyoo to suiyoo to de wa dochira ga tsugoo ga ii desu ka?
   'Which is more convenient for you, Monday or Wednesday?'

4. [hanako+san+to/haruko+san+wa//dočira+ŋa/oneesan+des+ka]
   Hanako san to Haruko san wa dochira ga oneesan desu ka?
   'Which is the elder, Hanako or Haruko?'

5. [ano+ftari+no+uči//dočira+ŋa/anata+no/sensei+des+ka]
   Ano futari no uchi dochira ga anata no sensei desu ka?
   'Which of those two is your teacher?'

6. [kono+mittsu+no+uči//dore+ŋa+hošii+des+ka]
   Kono mittsu no uchi dore ga hoshii desu ka?
   'Which of these three would you like?'

7. [kono+kurasu+de+wa//dare+ŋa/eiŋo+ŋa+dekimas+ka]
Kono kurasu de wa dare ga eigo ga dekimasu ka?
'Who in this class can speak English?'

8. [kono+naka+de//dore+ŋa+ii+des+ka]
Kono naka de dore ga ii desu ka?
'Of these, which is the best?'

2. STRUCTURE FRAME

A: THE QUESTIONS

	Topic of Comparison				
1	NIHON	TO	ITARIA	TO	....
2	BIIRU	TO	UISUKII	(TO) WA	....
3	GETSUYOO	TO	SUIYOO	(TO) DE WA	....
4	HANAKO SAN	TO	HARUKO SAN		....
5	ANO FUTARI NO UCHI				....
6	KONO MITTSU NO UCHI			DE	....
7	KONO KURASU			DE WA	....
8	KONO NAKA				....

			Information Asked
1....	DOCHIRA / DOTCHI (NO HOO)	GA	OOKII DESU KA
2....	DOCHIRA / DOTCHI (NO HOO)	GA	SUKI DESU KA
3....	DOCHIRA / DOTCHI (NO HOO)	GA	TSUGOO GA II DESU KA
4....	DOCHIRA / DOTCHI (NO HOO)	GA	ONEESAN DESU KA
5....	DOCHIRA	GA	ANATA NO SENSEI DESU KA
6....	DORE	GA	HOSHII DESU KA
7....	DARE	GA	EIGO GA DEKIMASU KA
8....	DORE	GA	II DESU KA

B: POSSIBLE ANSWERS

1	Nihon (no hoo) ga chotto ookii desu (Sore wa) Nihon deshoo
2	Biiru ga suki desu (Watashi wa) biiru desu
3	Getsuyoo no hoo ga ii desu Getsuyoo desu ne

4	Haruko san (no hoo) ga oneesan desu Haruko san desu
5	Migi ni iru hoo desu Sei no takai hoo desu
6	Ookii no ga hoshii desu Sore ga hoshii desu
7	Kuraaku san desu
8	Kore ga ii desu

3. REMARKS

1. The examples in the Frame are to be read from TOPIC OF COMPARISON to the end of INFORMATION ASKED. For example:

Nihon to Itaria to/... dochira/... ga ookii desu ka?

2. The type of comparison dealt with here is basically the type involved in such sentences as: "Which one is better, this or that?" and "Which is best from among these?".

3. Three items may be compared thus:

Kore TO sore TO are TO dore ga ii desu ka?

For three or more items, however, mere juxtaposition is better:

X, Y, Z DE WA dore ga ...

4. After the final item compared one may use TO, or WA, or TO WA, or DE WA, or TO DE WA. WA makes the preceding words a TOPIC, TO simply makes an enumeration of them. DE can be considered the -TE form of DESU, and its literal meaning is 'BEING such and such'.

5. DOCHIRA (DOTCHI) means 'which of two?' HOO means 'side' or 'direction'; the combination of DOCHIRA NO HOO means, then, 'which direction?'. This combination, because it puts the idea of an alternative decision more explicitly, is a more emphatic expression than DOCHIRA by itself.

6. Note that the Japanese does not have a COMPARATIVE FORM. It does not ask 'which is BETTER?', but 'which way is GOOD?'.

7. Observe Sentences 5 to 8 in the Frame. In these examples the items to be compared are not specifically mentioned, but are referred to in general: ANO FUTARI NO UCHI 'between those two'; KONO MITTSU NO UCHI 'among these three'; KONO KURASU DE 'in this class'; KONO NAKA DE 'among these'. TO is not used here. Besides DE or DE WA, NO

7. [kono+kurasu+de+wa//dare+ŋa/eiŋo+ŋa+dekimas+ka]
Kono kurasu de wa dare ga eigo ga dekimasu ka?
'Who in this class can speak English?'

8. [kono+naka+de//dore+ŋa+ii+des+ka]
Kono naka de dore ga ii desu ka?
'Of these, which is the best?'

2. STRUCTURE FRAME

A: THE QUESTIONS

	Topic of Comparison				
1	NIHON	TO	ITARIA	TO	....
2	BIIRU	TO	UISUKII	(TO) WA	....
3	GETSUYOO	TO	SUIYOO	(TO) DE WA	....
4	HANAKO SAN	TO	HARUKO SAN		....
5	ANO FUTARI NO UCHI			DE	....
6	KONO MITTSU NO UCHI			DE WA	....
7	KONO KURASU				....
8	KONO NAKA				....

				Information Asked
1....	DOCHIRA / DOTCHI	(NO HOO)	GA	OOKII DESU KA
2....	DOCHIRA / DOTCHI	(NO HOO)	GA	SUKI DESU KA
3....	DOCHIRA / DOTCHI	(NO HOO)	GA	TSUGOO GA II DESU KA
4....	DOCHIRA / DOTCHI	(NO HOO)	GA	ONEESAN DESU KA
5....	DOCHIRA		GA	ANATA NO SENSEI DESU KA
6....	DORE		GA	HOSHII DESU KA
7....	DARE		GA	EIGO GA DEKIMASU KA
8....	DORE		GA	II DESU KA

B: POSSIBLE ANSWERS

1	Nihon (no hoo) ga chotto ookii desu (Sore wa) Nihon deshoo
2	Biiru ga suki desu (Watashi wa) biiru desu
3	Getsuyoo no hoo ga ii desu Getsuyoo desu ne

4	Haruko san (no hoo) ga oneesan desu Haruko san desu
5	Migi ni iru hoo desu Sei no takai hoo desu
6	Ookii no ga hoshii desu Sore ga hoshii desu
7	Kuraaku san desu
8	Kore ga ii desu

3. REMARKS

1. The examples in the Frame are to be read from TOPIC OF COMPARISON to the end of INFORMATION ASKED. For example:

Nihon to Itaria to/... dochira/... ga ookii desu ka?

2. The type of comparison dealt with here is basically the type involved in such sentences as: "Which one is better, this or that?" and "Which is best from among these?".

3. Three items may be compared thus:

Kore TO sore TO are TO dore ga ii desu ka?

For three or more items, however, mere juxtaposition is better:

X, Y, Z DE WA dore ga ...

4. After the final item compared one may use TO, or WA, or TO WA, or DE WA, or TO DE WA. WA makes the preceding words a TOPIC, TO simply makes an enumeration of them. DE can be considered the -TE form of DESU, and its literal meaning is 'BEING such and such'.

5. DOCHIRA (DOTCHI) means 'which of two?' HOO means 'side' or 'direction'; the combination of DOCHIRA NO HOO means, then, 'which direction?'. This combination, because it puts the idea of an alternative decision more explicitly, is a more emphatic expression than DOCHIRA by itself.

6. Note that the Japanese does not have a COMPARATIVE FORM. It does not ask 'which is BETTER?', but 'which way is GOOD?'.

7. Observe Sentences 5 to 8 in the Frame. In these examples the items to be compared are not specifically mentioned, but are referred to in general: ANO FUTARI NO UCHI 'between those two'; KONO MITTSU NO UCHI 'among these three'; KONO KURASU DE 'in this class'; KONO NAKA DE 'among these'. TO is not used here. Besides DE or DE WA, NO

may also be used: KONO NAKA NO DORE GA II DESU KA? Note that DOCHIRA is used for two items, and other appropriate interrogative words like DORE and DARE are used for more than two items.

8. In the Frame we presented only the TOPIC OF COMPARISON, but whenever needed other topics can be expressed as well. Observe for example:

Kamakura wa jinja to otera to dochira ga yuumei desu ka?
Ashita wa asa to yuugata to dochira ga hima desu ka?

9. Notice that the information one is asking for in this type of comparison involves a NOUN or a QUALITATIVE NOUN or an ADJECTIVE, but not a verb. In this last case the pattern to use would be an ALTERNATIVE QUESTION.

Dochira ni tsutomete imasu ka, kaisha desu ka gakkoo desu ka?
Dochira kara kaerimasu ka, kochira kara desu ka sochira kara desu ka?

Nevertheless, the following sentences are possible, because the verbs involved lend themselves to the idea of DECIDING ONE WAY OR ANOTHER:

Shakaitoo to Jiyuutoo to dochira o ERABIMASHITA ka?
'Which did you vote for, the Socialist Party or the Liberal Democratic Party?'

Kore to sore to dochira o TORIMASU ka?
'Which one will you take, this one or that one?'

Kono hon to ano zasshi wa dochira o KAIMASU ka?
'Which will you buy, this book or that magazine?'

B. PRACTICE

1. Make comparative questions of the type given in the Frame.

1) eiga to terebi	warui
2) terebi to rajio	ii
3) koohii to kokoa	ii
4) obaasan to ojiisan	suki
5) umi to yama	suki
6) atsui osake to tsumetai biiru	ii
7) furui jidoosha to atarashii jidoosha	ii
8) Kyuushuu to Shikoku	ookii
9) uchi no shigoto to kaisha no shigoto	omoshiroi
10) eki made kono michi to ano michi	chikai
11) A san to B san	tsuyoi
12) Kikumi san to Emiko san	oneesan
13) kono kata to ano kata	joozu
14) kore to sore	watashi no hon

15) basu to densha	benri
16) Kikumi san to Fujiko san	eigo ga joozu
17) Yokohama to Kamakura	suki
18) Ken san to Akira kun	oniisan
19) kono kamera to sono kamera	kau
20) kore to sore	toru

(N. B.: In some contexts the word II can mean 'pleasant', or 'nice', or 'likable'. Thus KOKO GA II can mean 'I like this place'.)

2. In this exercise, complete the sentences with an appropriate TOPIC OF COMPARISON.

1) ... wa dochira no hoo ga tsumetai desu ka?
2) ... to wa dochira no hoo ga wakai desu ka?
3) ... de wa dotchi ga chikai deshoo ka? (apply to roads)
4) ... to dochira ga ii desu ka?
5) ... wa dochira ga hayai deshoo ka? (apply to roads)
6) ... to dochira ga suki desu ka?
7) ... wa dochira no hoo ga kirei desu ka?
8) ... to dochira no hoo ga kantan desu ka?
9) ... no uchi dochira ga anata no sensei desu ka?
10) ... to dochira ga Murata san no jidoosha desu ka?
11) ... wa dochira ga Misaki no basu no teiryuujoo desu ka?
12) ... no dochira ga Mori san no apaato desu ka?
13) ... to dochira o suimasu ka?
14) ... no dochira o torimasu ka?
15) ... to dochira ga yuumei desu ka?

3. Answer the following questions.

1) Kamakura no Daibutsu to Nara no Daibutsu to dochira ga yuumei desu ka?
2) Eigo wa Yamaguchi san to Matsumoto san to dochira ga joozu desu ka?
3) Kyoo no tesuto to kinoo no tesuto to de wa dochira no hoo ga kantan deshita ka?
4) Yamaguchi san wa umi to yama to dotchi no hoo ga suki desu ka?
5) Kono jibiki to Sanseidoo no jibiki to de wa dotchi no hoo ga benri deshoo ka?
6) Nihon no fuyu to Amerika no fuyu to dochira ga samui desu ka?
7) Suzuki san wa Takashimaya to Daimaru to dotchi e futsuu ikimasu ka?
8) Itoo san, ashita wa asa to hiru to dochira no hoo ga tsugoo ga ii desu ka?
9) Taroo san, kyoo wa sarada to hamu to dotchi ga ii?
10) Pimpon wa Aoki san to Takahashi san to dotchi ga joozu desu ka?
11) Yamada san wa biiru to kokakoora to dotchi ga yoroshii desu ka?

12) Sumisu san wa Nihon-eiga to gaikoku-eiga to dochira o takusan mimasu ka?
13) Kono yama to Kirishima to de wa dotchi ga takai deshoo ka?
14) Koono san wa kurashikku to jazu to dochira ga osuki desu ka?
15) Uchida san wa futsuu niku to sakana to dotchi o takusan tabemasu?

4. The following is a list of answers. Make some appropriate comparative question which fits each.

1) Ringo no hoo ga suki desu.
2) Nihon no onna no hito no hoo ga shinsetsu desu.
3) Denwa no hoo ga kantan desu.
4) Hikooki no hoo ga anzen desu.
5) Samui hoo ga Nihonjin no kimochi ni aimasu.
6) Watashi wa Murata san to Kyooto no hoo e ikimashita.
7) Natsu no umi no hitode wa Ura Nihon no hoo ga sukunai desu. Yuki ga ooi desu. *
8) Ano hito no hanashi no hoo ga omoshiroi desu.
9) Fooku to naifu o ryoohoo tsukaimasu. Hashi no hoo wa tsukaimasen.
10) Hachiji no hoo ga hima desu.
11) Sore wa watashi wa shizuka na hoo o torimasu. **
12) Sore wa kimi ga warui yo. **
13) Watashi wa heiwa desu yo.
14) Ashita desu.
15) Watashi wa inu desu.

* Ura Nihon (lit., 'back Japan') is that part of the country which faces the Sea of Japan.

** SORE WA is equivalent to 'concerning that', 'about that', 'as far as that goes'; it refers to the THAT about which the other person put his question.

5. Translate into Japanese:

1) What do you usually enjoy more, a 200-page book or a 500-page book?
2) Of those, which taste good?
3) Which of these <u>odango</u> tastes best?
4) Which <u>osembei</u> has the better taste?
5) Which would you take right now---a one-million-yen car, or a three-room apartment?
6) What time will be more convenient for you, right after lunch or later in the afternoon?

13.2 "THIS IS BETTER THAN THAT"

A. THEORY

1. KEY EXAMPLES

1. [nihon+wa/itaria+yori/skosi+ookii+des]
   Nihon wa Itaria yori sukoshi ookii desu.
   'Japan is slightly bigger than Italy.'

2. [itaria+yori (+wa)/nihon+no+hoo+ŋa/skosi+ookii+des]
   Itaria yori (wa) Nihon no hoo ga sukoshi ookii desu. *
   'Not Italy, but Japan, is slightly bigger in size.'

3. [watasi+wa/haru+yori (+mo)/aki+ŋa+ski+des]
   Watashi wa haru yori (mo) aki ga suki desu.
   'I like autumn more than spring.'

4. [watasi+wa/haru+yori (+ka)/aki+no+hoo+ŋa+ski+des]
   Watashi wa haru yori (ka) aki no hoo ga suki desu.*
   'I like autumn more than spring.'

* (Note that a stress in English serves to achieve the same effect as is achieved in Japanese by the combination of the subject with HOO.)

2. STRUCTURE FRAME

Notice that the use of HOO produces an emphatic comparison; also, that the only items which appear in the HOO position are one of the two terms of comparison.

3. REMARKS

1. YORI is <u>the</u> typical comparison particle. It always follows the word it modifies. It has the same meaning as KARA, sometimes being used instead of KARA in formal speech. Its chief use, however, is for comparisons. Do not correlate it with the English comparative form /-er/; it has more in common with the English 'than'.

2. OPTIONAL PARTICLES AFTER YORI: WA, MO, KA. All will be heard, and all have the function of STRESSING in one way or another the idea of comparison signaled by YORI. The exact differences between each of these particles is not important now.

3. When HOO is used it POINTS UP the comparison element in the sentence. Normally it follows the YORI phrase, but in everyday informal sentence structure it is often expressed first.

4. The predicate part of the sentence can be any of the basic statements learned so far, including commands, requests, suggestions, etc. Thus the first section of this lesson treats comparative questions, while this second section treats comparative statements.

5. As usual, the topic is optional when it is clear from context. Note, therefore, that the sentences in the second portion of the Frame can make sense only if they follow upon some previous discussion or remark. Thus one may begin an observation with "ITARIA YORI. . ." only if there has been some talk about Italy. The same holds for the other examples.

6. Note the usage of particles before YORI: WA, GA, O, E, and NI are NOT used. Of the other particles, if any is used it is usually for the sake of clearness or emphasis. For example:

KONO GAKKOO WA BENKYOO DE YORI UNDOO DE YUUMEI DESU.
'More than for its scholarship this school is noted for its sports.'

7. When a noun precedes HOO the particle NO is used to link the two. But when an adjective or a VERB precedes HOO, no particle is used. This new pattern of a verb modifying a noun will be used often in this lesson, but because a full treatment of this structure cannot be given until the next lesson, the pattern of VERB + HOO or VERB + YORI is not introduced into the Frame. Here are two examples with their equivalents.

SONO GAIJIN WA OMOTTA YORI YOKU HANASHIMASHITA.
'That foreigner spoke better than I expected.'

SAKI E IKU YORI KAETTA HOO GA II DESU.
'It is better to return rather than go on.'

Once again, then ---- it is an important point---observe when NO is used before HOO and when it is not:

Kimi	NO hoo ga umakatta desu.	Kaetta	hoo ga ii desu.
Kotchi	NO hoo ga ii desu.	Aruku	hoo ga karada ni ii desu.
Nihon	NO hoo ga ookii desu.	Ikanai	hoo ga ii desu.

8. The particles which follow HOO depend on its function in the sentence, the same as in the case of any other noun. It sometimes happens that a particle will be expressed after HOO even though, logically, it should have come before HOO; this often happens in order that a clumsy phrasing might be avoided. For instance, instead of saying:

ANO HITO WA NIHON (DE) YORI AMERIKA DE NO HOO GA YUUMEI DESU,
one may say simply:

ANO HITO WA NIHON YORI AMERIKA NO HOO DE YUUMEI DESU.

Just when a phrase sounds clumsy is hard to say, for either of these next two sentences is acceptable:

NIHON WA AMERIKA KARA YORI YOOROPPA KARA NO HOO GA TOOI.

NIHON WA AMERIKA KARA YORI YOOROPPA NO HOO KARA TOOI.

The point to remember is that HOO is a noun, and so particles will accompany it the same as in the case of other nouns.

B. PRACTICE

1. Make comparative sentences like the model below.

Kyoo WA kinoo YORI atatakai desu.

1) Nihon	Montana-shuu	sukoshi ookii
2) Kyoo	kinoo	suzushii
3) Haha	minna	hayaku okiru
4) Otooto	ani	se ga takai
5) Ano hito	watashi	toshi ga ue
6) Soko	omotta	ii tokoro
7) Getsuyoobi	itsumo	hayaku dekakeru
8) Sono gaijin	omotta	joozu ni hanashimashita
9) Kyoo	itsumo	ichijikan osoku kaetta
10) Harada san	watashi	ichinen hayaku gakkoo ni haitta
11) Ano gakkoo	benkyoo (de)	undoo de yuumei
12) Numada san	eigo	furansugo o yoku tsukau
13) Ano hito	Nihon (de)	Amerika de yuumei
14) Kotoshi no natsu	umi	yama e ikimashoo
15) Ano seito	gakkoo no hon	zasshi o yoku yomu

2. Again make comparative sentences like the model sentence.

1) KOKO YORI	UCHI NO HOO GA	SHIZUKA DESU.
2) Aki	haru	suki
3) Sotchi	kotchi	chikamichi
4) Hataraku	yasumu	ooi
5) Oboeru	wasureru	hayai
6) Nai	aru	ii
7) Gozenchuu	gogo	isogashii

8) Seroteepu	kono himo	tsuyoi	
9) Hyakudo kiku	ichido miru	ii	
10) Chichi no kaisha	watashi no gakkoo	tooi	
11) Hanami ni iku	uchi ni iru	ii	
12) Sonna koto o suru	shinai	ii	
13) Basu de iku	densha de iku	benri	
14) Tsumaranai hon o yomu	undoo o suru	ii	

15) WATASHI WA UMI YORI YAMA NO HOO GA SUKI DESU.

16) Inoue san	eigo	furansugo	joozu
17) Mizuno san	Nihon	Amerika de	yuumei
18) Shigoto	gogo	gozenchuu	yoku dekimasu
19) Kodomo	uchi ni iru	soto de asobu	suki
20) Kono geemu	hitori de suru	minna de suru	omoshiroi

3. Replace the capitalized words by the words in parentheses, making any necessary grammatical changes.

EXAMPLES: Ano hito wa WATASHI yori joozu desu.(OMOTTA)
Ano hito wa OMOTTA yori joozu desu.

KOTCHI no hoo ga ii desu. (KAETTA)
KAETTA hoo ga ii desu.

1) Biiru wa SAPPORO BIIRU no hoo ga ii desu. (TSUMETAI)
2) DENSHA DE IKU hoo ga hayai desu. (TAKUSHII)
3) Benkyoo yori SAMPO no hoo ga suki desu. (ASOBU)
4) Sakura wa SHIROI hoo ga suki desu. (YAMAZAKURA)
5) Umi wa HAYAMA no hoo ga kirei desu.(IZU)
6) Nihongo wa HANASU yori YOMU hoo ga muzukashii.(YOMU--KAKU)
7) KOTCHI yori SOTCHI no hoo ga ii desu.(IKU--IKANAI)
8) Nikkoo wa DENSHA no hoo ga yasui desu.(ISSHO NI IKU)
9) Kamakura kara Enoshima made BASU no hoo ga ii.(ARUITE IKU)
10) Shigoto wa GOGO no hoo ga isogashii desu. (OHIRU KARA)

4. Put into an emphatic position with HOO any part of the sentence which can be so changed. In some sentences no change is possible.

1) Kyoo wa kinoo yori atatakai desu.
Kinoo yori kyoo no hoo ga atatakai desu.
2) Ano hito wa omotta yori joozu ni hanashimashita.
3) Kyoo wa itsumo yori hayaku okimashita.
4) Gogo wa gozenchuu yori tsugoo ga ii desu.
5) Jidoosha wa mikake yori ii jidoosha desu.
6) Watashi wa furansugo yori doitsugo ga yoku dekimasu.
7) Sono gakkoo wa benkyoo yori undoo de yuumei desu.
8) Watashi wa koohii ga ii desu.
9) Kono ko wa gohan yori okashi o takusan tabemasu.
10) Umi wa kinoo yori shizuka desu.

5. Out of each pair of sentences make one comparative sentence, using the key word given in parentheses when necessary. The key word indicates the particular point in which the comparison is made.

1) Chichi wa rokuji ni dekakemasu.
   Watashi wa shichiji ni dekakemasu. (HAYAI)
2) Watashi wa itsumo yoji ni kaerimasu.
   Kyoo wa rokuji ni kaerimashita. (OSOI)
3) Ano hito wa yoru benkyoo shimasu.
   Hiruma wa amari shimasen.
4) Gakkoo wa basu no teiryuujoo kara sampun desu.
   Densha no eki kara gofun desu. (CHIKAI)
5) Inoue san wa nijuugo desu.
   Watashi wa sanjuu desu. (TOSHI GA UE)
6) Watashi wa doitsugo ga daitai wakarimasu.
   Furansugo wa amari wakarimasen.
7) Fuuraa san wa 1950-nen ni Nihon ni kimashita.
   Watashi wa 1958-nen ni kimashita. (HAYAKU KURU)
8) Sono hito wa Nihon de wa amari yuumei ja arimasen.
   Gaikoku de yuumei desu.
9) Koko kara Yokohama Eki made densha de jippun kakarimasu.
   Basu de juugofun kakarimasu. (JIKAN GA KAKARU)
10) Kono hito wa piano ga joozu desu.
    Gitaa wa zutto joozu desu.

6. Translate into Japanese:

1) I prefer a 200-page book to a 500-page book.
2) A 200-page book usually is more appealing to me than a 500-page book.
3) This kind of odango tastes better than that kind.
4) Rather than those osembei, buy these. They taste better.
5) My mother spends less than my father.
6) He spends much more than she does.
7) Japanese children play at school or outdoors far more than in their homes.
8) Right after lunch will be more convenient, rather than in the middle of the afternoon.
9) Our neighborhood is extremely noisy, much more than this place.
10) Let's go for a ride on our bikes, rather than go walking.
11) I live farther from the center of town than you do, Tom.
12) I live farther from Yokosuka than from Misaki.
13) This is a shorter way than that one.
14) This way is quicker than that one.
15) This road is nearer to Sagami Bay than it looks.

DEVELOPING A TOPIC

Many comparisons used in conversation stem from the remarks of the other person. In such cases one of the terms of comparison is often left unrepeated. Further, it also often happens that the point about which one makes a comparison is an elaboration of something said by the other person. This point is then expressed by way of a TOPIC, a topic springing from the preceding statement. Study the following:

	Situations	TOPIC		
1	A SAN: Watashi wa kore o kaimasu B SAN: SHIKASHI	Nedan	WA NARA	ano hoo ga yasui desu yo
2	A SAN: Ano daigaku wa nakanaka ii daigaku desu ne B SAN: SHIKASHI	Eigo	WA NARA	Waseda no hoo ga ii desu yo
3	A SAN: Watashi wa itsu mo ano mise de niku o kaimasu B SAN:	Niku	WA NARA	Oozeki no hoo ga ii desu yo
4	A SAN: Asoko no otera ni sampo ni ikimashoo B SAN:	Otera	WA NARA	Engakuji no hoo ga omoshiroi yo

REMARKS

1. SHIKASHI means 'nevertheless', 'but', and is used to link sentences.

2. Note a new topic marker: NARA, a particle often used in such situations as these. Basically it means: 'If it is a question of . . .'.

3. Here are the equivalents of the examples above. Even in English the words followed by WA or NARA can be made a sort of "topic".

1. A: I'll buy this one.
   B: But as far as price goes, that one over there is cheaper.

2. A: That is a really good university.
   B: Nevertheless, Waseda U. is better for English.

3. A: I always buy my meat at that shop.
   B: For meat, Oozeki's place is better.

4. A: Let's go for a walk to that temple.
   B: If it's a temple you want to visit, Engakuji is more interesting.

EXERCISE

Make sentences like the model given in the first sentence.

1) DAGWOOD: Kuwabara san wa eigo ga joozu desu ne.
BLONDIE: DOITSUGO INOUE SAN JOOZU
SHIKASHI doitsugo wa/nara Inoue san no hoo ga joozu desu.

2) DAGWOOD: Kore wa nakanaka ii iro desu ne.
BLONDIE: KATACHI KORE II

3) DAGWOOD: Shizuoka no mikan wa oishii desu ne.
BLONDIE: MIKAN WAKAYAMA II

4) BLONDIE: Watashi wa kore o kaimasu.
DAGWOOD: NEDAN ARE YASUI

5) DAGWOOD: Kono machi ni wa omiya ga ooi desu ne.
BLONDIE: OTERA KAMAKURA OOI

6) BLONDIE: Fuuraa san wa oneesan ga takusan imasu ne.
DAGWOOD: ONIISAN KUREEMAA SAN OOI

7) DAGWOOD: Ano daigaku wa nakanaka ii daigaku desu ne.
BLONDIE: EIGO WASEDA II

8) BLONDIE: Koko wa shizuka desu nee.
DAGWOOD: KESHIKI KAMAKURA SUTEKI

9) BLONDIE: Kono depaato ni wa ii mono ga takusan arimasu nee.
DAGWOOD: DORESU YA BOOSHI ANO DEPAATO II MONO O URU

10) DAGWOOD: Kono kaisha no terebi wa yuumei desu ne.
BLONDIE: KATACHI ANO KAISHA II

11) STUDENT: Kono nihongo no kyookasho wa benri desu ne.
TEACHER: NIHONGO NO KYOOKASHO ANO ATARASHII HON ZUTTO BENRI *

12) MRS. LEE: Watashi wa itsumo ano mise de niku o kaimasu.
MRS. LOO: NIKU OKAYAMA OISHII *

13) STUDENT: Sensei, kore o oshiete kudasai.
TEACHER: KONO MONDAI OBARA SENSEI YOKU WAKARU *

14) SABUROO: Oneesan, Mitchan wa sumoo ga tsuyoi yo.
ONEESAN: SUMOO KENCHAN TSUYOI *

15) JACKSON: Asoko no otera ni sampo ni ikimashoo.
KOIZUMI: OTERA ENGAKUJI II *

* Do not use SHIKASHI in these sentences.

13.3 "THIS IS THE BEST OF ALL"

A. THEORY

1. KEY EXAMPLES

1. [sakura+wa/ičibaŋ+kirei+na+hana+des̥]
   Sakura wa ichiban kirei na hana desu.
   'Cherry blossoms are the most beautiful flowers.'

2. [zucuu+ni+wa/as̥piriŋ+ŋa+/ičiban+des̥]
   Zutsuu ni wa asupirin ga ichiban desu.
   'Aspirins are the best things for headaches.'

3. [toodai+wa/nippoŋ+iči+no/ii+daiŋaku+des̥]
   Toodai wa Nippon ichi no ii daigaku desu.
   'Tokyo U. is the best university in all Japan.'

4. [sakura+yori/kirei+na+hana+wa/arimaseŋ]
   Sakura yori kirei na hana wa arimasen.
   'There are no more beautiful flowers than cherry blossoms.'

5. [sakura+wa/dono+hana+yori/kirei+des̥]
   Sakura wa dono hana yori kirei desu.
   'Cherry blossoms are more beautiful than any other flower.'

6. [wataši+wa/dare+yori+mo/ano+hito+ŋa+s̥ki+des̥]
   Watashi wa dare yori mo ano hito ga suki desu.
   'I like him more than anybody else.'

2. STRUCTURE FRAME

A: "CHERRY BLOSSOMS ARE THE MOST BEAUTIFUL FLOWERS"

1	SAKURA WA	ICHIBAN	KIREI NA HANA	DESU
2	ZUTSUU NI WA ASUPIRIN GA	ICHIBAN		DESU
	Kono machi de kore ga	ICHIBAN	ooki na hoteru	desu
	Watashi no uchi wa	ICHIBAN	hidari no uchi	desu
	Meri san wa	ICHIBAN	nihongo ga joozu	na seito desu
	Supeingo wa Joochi Daigaku ga	ICHIBAN		desu

3	TOODAI WA	NIPPON	ICHI NO	II DAIGAKU	DESU
	Honkon wa	TOOYOO	ICHI NO	yukai na machi	desu
	Pari wa	SEIYOO	ICHI NO	yuumei na tokai	desu
	Eberesuto wa	SEKAI	ICHI NO	takai yama	desu

B: "THERE ARE NO FLOWERS MORE BEAUTIFUL THAN CHERRY BLOSSOMS"

4		SAKURA	YORI		KIREI NA HANA WA ARIMASEN
	Ano hito ni	okane	YORI		taisetsu na mono wa ARIMASEN
		Kyaderakku	YORI	(MO)	ii kuruma wa ARIMASEN
		Byooki o suru	YORI		tsumaranai koto wa ARIMASEN

C: "CHERRY BLOSSOMS ARE MORE BEAUTIFUL THAN ANY OTHER FLOWER"

5	SAKURA WA	DONO HANA	YORI		KIREI DESU
6	WATASHI WA	DARE	YORI		ANO HITO GA SUKI DESU
				(MO)	
	Ano hito wa	NANI	YORI		USO ga joozu desu
	Sono naka no	DORE	YORI		KORE ga ii desu
	Gaijin wa Nihon no	DOKO	YORI		HAKONE ga suki desu

3. REMARKS

1. Observe how a superlative idea is expressed in Japanese: by the use of a modifier like ICHIBAN. This word means 'number one' when it is used as a noun, and is then accented on the /chi/ syllable. When used as a modifier it loses its accent, and then means 'the number one', 'the most'. Note some very literal translations:

SAKURA WA ICHIBAN KIREI NA HANA DESU.
'Cherry blossoms are THE NUMBER ONE beautiful flowers.'

MERI SAN WA ICHIBAN JOOZU NA SEITO DESU.
'Mary is the NUMBER ONE proficient student.'

SUPEINGO WA JOOCHI DAIGAKU GA ICHIBAN DESU.
'For Spanish Sophia U. is the NUMBER ONE.'

2. ICHIBAN can also modify certain types of nouns:

ICHIBAN SAKI	'farthest forward'	ICHIBAN HIDARI	'leftmost'
ICHIBAN ATO	'farthest back'	ICHIBAN OTOOTO	'youngest boy'
ICHIBAN UE	'uppermost'	ICHIBAN NEESAN	'oldest girl'
etc.		etc.	

3. ICHIBAN may be used in a sentence together with a comparative form. If, for instance, someone were to ask, "What language is that fellow best in? English, or German?", one might answer with:

ANO HITO WA EIGO YORI DOITSUGO NO HOO GA ICHIBAN JOOZU DESU.
'He is at his best in German, more than in English.'

(The comparative forms do not conflict with the superlative. The idea expressed is not the same as: 'He is better in German than in English.')

4. There are other modifiers in Japanese which convey the idea of 'most', and they can be used of instead of ICHIBAN. The most common of these is MOTTOMO, which can be used as widely as ICHIBAN.

5. Another way of expressing the superlative is by using a noun with ICHI to modify another noun:

NIPPON ICHI NO II DAIGAKU
'the JAPAN NUMBER ONE good university' (lit.)
'the best university in all Japan'

SEKAI ICHI NO TAKAI YAMA
'the WORLD NUMBER ONE high mountain' (lit.)
'the highest mountain in the world'

This pattern is normally restricted to cases in which the place is a rather large place: the whole world, the whole Far East, all of Japan, the whole Kantoo area. For humor or exaggeration or the like, however, one can of course make use of the unusual:

TOODAI ICHI NO BAKAYAROO
'the biggest goof in all Tokyo U.'

6. Section B of the Frame illustrates another way of indicating a superlative. A similar expression is used in English: "We haven't got a better man than Joe". Of course, this is not the same as: "Joe is the best man we have", but sometimes it is used to express the same idea. Compare the Japanese statements below:

ANO HITO WA ICHIBAN II DESU.
ANO HITO YORI II HITO WA IMASEN.

Note the final example in this section of the Frame. BYOOKI O SURU is 'contract a sickness', 'take sick'.

7. Section C of the Frame shows the Japanese way of describing what is expressed in English by "more than anything else", "more than any place else", and so on. For example:

DARE YORI	'than anybody else'
NANI YORI	'than anything else'
DOKO YORI	'than anywhere else'

Notice how the words of question in the following examples correspond to the thing being talked about:

DOKO yori mo HAKONE ga ii desu.
DARE yori mo ANO HITO ga suki desu.
DORE yori mo KORE ga ichiban ii desu.

One can also replace the NANI, DOKO, etc., by something more specific, using DONO plus the specific noun:

DONO HANA yori mo yuri ga kirei desu.
DONO MACHI yori mo Kamakura ga ii desu.

B. PRACTICE

1. Make sentences similar to the model of the first sentence.

1) kore — yasui
KORE GA ICHIBAN YASUI DESU.
2) sore — ii
3) kono hon — yasashii
4) kore — ii shinamono
5) Osamu — eigo ga joozu
6) Masao — hayaku hashiru
7) Goroo — osoku kita
8) Fujisan Nihon de — takai yama
9) ichinenjuu de kongetsu — samui tsuki
10) are kono machi de — ookii tatemono

2. Answer the following questions with full superlative statements.

1) Kono naka de dore ga ichiban ii desu ka?
2) Ichinenjuu de itsu ga ichiban suki desu ka?

3) Eigo de ichiban nagai kotoba wa nan desu ka?
4) Sekai de ichiban takai yama wa doko ni arimasu ka?
5) Kudamono no naka de nani ga ichiban suki desu ka?
6) Seito no naka de dare ga ichiban hayaku gakkoo ni kimasu ka?
7) Doitsu to Furansu to Supein to dore ga ichiban ookii desu ka?
8) Sannin no kyoodai no naka de dare ga ichiban tenisu ga joozu desu?
9) Yooroppa no kuni no naka de dono kuni o ichiban yoku shitte imasu?
10) Eigo to supeingo to doitsugo de wa dore ga ichiban muzukashii desu ka?

3. Again answer these questions.

1) Haru to aki to dotchi ga suki desu ka?
2) Haru to natsu to aki to dore ga ichiban suki desu ka?
3) Susumu to Akira to dotchi ga yoku dekimasu ka?
4) Anata no kumi de dare ga ichiban ookii desu ka?
5) Anatatachi no naka de dare ga ichiban joozu ni kakimasu ka?
6) Gozen to gogo to dotchi ga tsugoo ga ii desu ka?
7) Densha to basu de wa dochira no hoo ga hayaku tsukimasu ka?
8) Aruzenchin to Korombia to dochira ga ookii desu ka?
9) Suisu, Porutogaru, Itaria no naka de wa dore ga ichiban chiisai kuni deshoo ka?
10) Kyaderakku, Shiboree, Maakyuri, Runoo no naka de dono kuruma ga ichiban hayai desu ka?

4. Now make an appropriate question for each of these answers. Make superlative questions (such as those appearing in the preceding drill), or comparative questions (using DOCHIRA).

1) Haru ga ichiban suki desu.
2) Jiroo no hoo ga yoku hanashimasu.
3) Empaiya Suteeto Biru desu.
4) (sannin no naka de wa) Yoshio ga ichiban joozu desu.
5) Yama no hoo ga ii desu.
6) Asa ga ichiban yoku benkyoo ga dekimasu.
7) (kurasu de wa) Yukie ga ichiban se ga hikui desu.
8) Keiji ga ichiban ue no niisan desu.
9) Sore wa Mishishippii no hoo ga nagai desu.
10) Fune no ryokoo ga ichiban suki desu.

5. Make sentences like this model: KORE YORI II SHINA WA ARIMASEN.

1. kore -- atarashii shina
2. 1000 en--yasui shina
3. Ueda san--joozu na hito
4. jetto—hayai hikooki
5. ano toki-- isogashikatta koto
6. okane--taisetsu na mono (kare ni)
7. byooki o suru--tsumaranai koto
8. yama ni noboru--omoshiroi koto

6. Change these sentences the following way:

FROM: Kore wa ichiban ii shinamono desu.
INTO: Kore yori ii shinamono wa arimasen.

1) Watashi wa ichiban heta desu.
2) Sono hito wa ichiban wakai desu.
3) Kore ga ichiban joobu desu.
4) Kono shiken wa ichiban muzukashii desu.
5) Kore wa kono tatemono de ichiban ii heya desu.
6) Kono chiimu wa Nihon de ichiban tsuyoi desu.
7) Kono machi de kore ga ichiban ooki na hoteru desu.
8) Eberesuto wa sekai de ichiban takai yama desu.
9) Tookyoo Daigaku wa Nihon de ichiban yuumei na daigaku desu.
10) Tomodachi no naka de Kazuo ga ichiban se ga takai desu.

7. Now answer the following questions the same way. E.g., 'Hai, kore yori ii shina wa arimasen.'

1) Jetto wa hayai desu ka?
2) Eberesuto wa takai desu ka?
3) Joonzu san wa yoku dekimasu ka?
4) Kono gakkoo no tekisuto wa ii desu ne?
5) Anata wa osake ga suki desu ne?
6) Ano ojiisan wa neko ga suki desu ne?
7) Nyuu Yooku no Buroodo Wei wa nigiyaka desu ka?
8) Nihon no koogyoo wa doo desu ka?
9) Kyaderakku wa ii kuruma desu ka?
10) Anata wa nani ga ichiban taisetsu desu ka?

8. The following exercises are drills on the last section of the Frame. Fill in the open spaces with an appropriate WORD OF QUESTION + YORI.

1) Nihon de wa . . . . . sakura ga kirei desu.
2) Watashi wa . . . . . nomu hoo ga suki desu.
3) Ano hito wa . . . . . uso ga joozu desu.
4) . . . . . watashi no heya ga ichiban ii desu.
5) . . . . . ojiisan wa yoku tabemasu.
6) . . . . . kono daiyamondo ga hoshii desu.
7) . . . . . ano hito ga suki desu.
8) Kono . . . . . kono e ga ki ni irimashita yo.
9) . . . . . Hakone ga suki desu.
10) Sono heya no . . . . . ooki na koe de imooto ga waraimashita.

9. Now complete the sentences with an appropriate subject or topic.

1) Kono naka no dare yori mo . . . . . ii desu.
2) Ano yama no dore yori mo . . . . . takai desu.
3) Kono naka no dore yori mo . . . . . suki desu.
4) Aki wa nani yori mo . . . . . ii desu ne.
5) Ojiisan ni wa nani yori mo . . . . hitsuyoo desu.
6) Haru wa nani yori mo . . . . . ii desu.
7) . . . . . donna tokoro yori mo kirai desu.
8) Kono Yokohama no doko yori mo . . . . utsukushii desu.

9) Tooi Nihon no ..... watashi wa dare yori mo matte imasu.
10) Anata no sono chiisa na ..... watashi wa nani yori ureshii desu.

10. Answer these questions using the same type of sentences as in the preceding two drills.

1) Oimootosan wa kirei desu ka?
2) Anata wa atama ga ii desu ka?
3) Anata wa shinsetsu desu ka?
4) Anata wa maiasa osoku okimasu ka?
5) Byooki no hito ni wa nani ga taisetsu desu ka?

11. Correct any of the following which you think are wrong.

1) Kono heya no dore yori mo watashi wa biiru o nomimasu.
2) Nani yori mo watashi wa fune no ryokoo ga kirai desu.
3) Dare yori mo Nihon no onna no hito no kimono wa kirei desu.
4) Natsu no ryokoo wa itsu yori mo Hakone ga ii desu ne.
5) Natsu wa doko yori mo yama ga suzushii desu.

12. Translate into Japanese:

1) This kind of osembei tastes best.
2) This kind of osembei has a better taste than any other osembei.
3) There are no osembei with a better taste than this kind.
4) This way is quickest.
5) There is no place like home.
6) Hongkong is the gayest city in the East.
7) This one is better than any other of those.
8) For electric lights you can't beat Matsuda.
9) For vegetables Okeda's is tops.
10) Tokyo Tower is the world's tallest tower.
11) Tokyo Tower is the tallest tower in the whole world.
12) Your test paper is on the very top.
13) Which of you girls is the eldest? Which of you boys is the eldest?
14) Which of your brothers and sisters is the oldest?
15) Which of your brothers and sisters is the youngest?
16) There is nothing I like better than a Sunday drive.
17) The last speech pleased me most.
18) That first suit caught my fancy more than any other.
19) You can't find any cheaper goods than these.
20) You won't find a more quiet place than this.

13.4 TWO FREQUENT COMPARISON PATTERNS

A. THEORY

1. KEY EXAMPLES

1. [soo+suru+yori+hoka+ni/ʂkata+ŋa+arimaseŋ]
'There is no other course than to do that.'

2. [soo+suru+hoka+ni/ʂkata+ŋa+arimaseŋ]
'There is no course other than doing that.'

3. [soo+suru+yori/ʂkata+ŋa+arimaseŋ]
'There is no course than to do that.'

4. [soo+suru+yori+hoka+wa+arimaseŋ]
'There is nothing else than to do that.'

5. [soo+suru+hoka+wa+arimaseŋ]
'There is no acting otherwise.'

6. [soo+suru+yori+arimaseŋ]
'Another way of action doesn't exist.'

7. [kono+mondai+wa/mada/kantaŋ+na+hoo+des]
Kono mondai wa mada kantan na hoo desu.
'These problems are still on the easy side.'

8. [ano+ʰito+wa/dekiru+hoo+des]
Ano hito wa dekiru hoo desu.
'That fellow/girl is a capable person.'

2. STRUCTURE FRAME

A: "THERE IS NO OTHER COURSE THAN TO DO SO"

All of the forms below have roughly the same meaning. Since the basic idea is expressed often in Japanese society, even the very abbreviated sentences are enough to be understood perfectly.

1	SOO SURU	YORI	HOKA NI	SHIKATA	GA	ARIMASEN
2	SOO SURU		HOKA NI	SHIKATA	GA	ARIMASEN
3	SOO SURU	YORI		SHIKATA	GA	ARIMASEN
4	SOO SURU	YORI	HOKA	⟶	WA	ARIMASEN
5	SOO SURU		HOKA	⟶	WA	ARIMASEN
6	SOO SURU	YORI				ARIMASEN

The following can be used instead of SHIKATA : HOOHOO / MICHI ('way')

B: "THIS IS MORE ON THE GOOD SIDE THAN ON THE BAD"

7	KONO MONDAI WA MADA	KANTAN NA	HOO	DESU	'are on the easy side'
	Koko wa mada	SHIZUKA NA	HOO	DESU	'is on the quiet side'
	Kore wa mada	II	HOO	DESU	'are on the good side'
	Kyoo wa	HAYAI	HOO	DESU	'is rather early'
8	ANO HITO WA	DEKIRU	HOO	DESU	'is on the capable side'
	Otooto wa	ASOBU	HOO	DESU	'goes more for taking life easy'
	Ojiisan wa soto ni	DENAI	HOO	DESU	'tends to stay in'
	Watashi wa tabako o	SUWANAI	HOO	DESU	'don't smoke very often'

(Some of the English equivalents are quite literal, some quite free. Taken together they should give a good idea of the meaning and connotations of HOO DESU.)

3. REMARKS

1. HOKA means 'other', 'some other', 'the other', 'the others',etc. With NI it becomes a verb modifier in function, and has a meaning of 'other than (this/these)', 'besides','in addition (to this/these)', 'outside of (that/this)'. Notice a common classroom expression: HOKA NI SHITSU-MON GA ARIMASU KA--- 'Are there any other questions?'

2. Even though in meaning all the expressions are roughly the same, note the differences in structure. When YORI is not used, SOO SURU modifies HOKA, which is a noun. HOKA with NI is a verb modifier, with WA it is an emphatic topic.

3. SHIKATA, HOOHOO, MICHI: all mean 'way', 'way of doing'. HOOHOO is 'way', 'method'. MICHI is 'way', 'road', in both a literal and figurative sense. Its Chinese-reading equivalent, DOO, is used figuratively also: SHINTOO 'the way of the gods', CHADOO 'the way of the tea (ceremony)', KYUUDOO 'the way of archery', etc.; all of these signify a certain WAY for a person to attain perfection.

SHIKATA is the most widely used of all, particularly in the expression:

SHIKATA GA ARIMASEN/SHIKATA GA NAI.

This is one of the KEY EXPRESSIONS of the Japanese language and character. It represents a conception of a world in which everything is determined and fixed, so that one does not help matters in any way by rebelling against some situation. One has to accept the situation because 'there is nothing to do', 'it can't be helped'.

4. In Section B the important word is HOO, here retaining its basic meaning of 'direction' or 'side'. The unexpressed term of comparison is the OPPOSITE of what is said. Thus the term of comparison of II HOO is WARUI HOO; of ASOBU HOO is MAJIME NA HOO; of DENAI HOO is DERU HOO. But notice that these are not <u>either</u> <u>or</u> alternatives. They <u>do</u> <u>not</u> say 'These problems are completely easy', but 'These problems are more on the easy side than on the hard side'. Not: 'I don't smoke', but: 'I do not smoke more than I do smoke'. Not: 'Grandfather does not go out', but: 'Grandfather tends to stay in more than he goes out'.

B. PRACTICE

1. Replace SOO SURU in the Frame examples by the verbs below. To make the drill less mechanical than a mere substitution exercise, try also to visualize the situation in which these sentences would be used.

sagasu	matsu	hanasu	oboeru
iku	hataraku	narau	kore o kau
nyuuin suru	aruite iku	jibun de suru	jikken o yameru
moo sukoshi matsu		jibun de kangaeru	

2. In the following, someone asks you a question, and you are to reply with some one of the expressions of the Frame. The expression DOO SHIMASHOO 'What shall we/I do?' is used when doubtful about one's course of action.

EXAMPLE: Sono uchi ni ikimasu. Soko made kuruma ga ikimasen. Doo shimashoo? (ARUKU)

ARUKU HOKA WA ARIMASEN.

(or some other equivalent expression)

1) Takusan no kanji o dooshite ('why') naraimasu ka? (OBOERU)
2) Taisetsu na mono o yama no naka de otoshimashita. Doo shimashoo? (SAGASU)
3) Sampo ni dekakemashita. Tochuu de ame ga furimashita. Doo shimashoo? (KAERU)
4) Watashi wa tsukarete imasu. Kyoo wa taihen isogashii desu. Doo shimashoo? (HATARAKU)
5) Ano hito wa isha ga kirai desu. Byooki ni narimashita. Doo shimashoo? (ISHA NI IKU)
6) Shigoto de tomodachi no tokoro ni kimashita. Tomodachi wa rusu desu. Doo shimashoo? (MATSU)
7) Kono hito wa taihen osake ga suki desu. Isha ga osake o tomemashita. Doo shimashoo? (SAKE O YAMERU)
8) Kore wa taihen taisetsu na e desu. Chittomo okane ga arimasen. Doo shimashoo? (URU)
9) Umi de watashi no booto ga shizumimashita. Hoka no fune ga arimasen. Doo shimashoo? (OYOGU)
10) Okyakusan ga kimashita. Sono hito wa eigo o hanashimasen. Doo shimashoo ka? (NIHONGO DE HANASU)

3. Make sentences of the HOO DESU type: Ano hito wa asobu HOO DESU/DESHITA.

1) ano hito — wakaru
2) ano hito — yoku wakaru
3) Ishida san — yoku hataraku
4) Uchida san — dekiru
5) kono densha — suite iru
6) Koyama san — yoku shitte iru
7) ano hito kyoo — yoku tabeta
8) ojiisan — amari soto ni denai
9) ano hito tabako — suwanai
10) watashi no ani kaze — hikanai
11) Goroo san sake — amari nomanai
12) kinoo shigoto — sukunai
13) ano hito kaze — karui
14) byoonin kyoo — ii
15) kyoo — atatakai
16) kono mondai mada — yasashii
17) kotoshi yuki — sukunai
18) kyoo umi — shizuka
19) kono heya — kirei
20) kodomotachi kyoo — shizuka

4. Answer these questions using the HOO DESU pattern.

EXAMPLE: Kyoo densha wa konde imashita ka?
IIE, kyoo wa suite ita hoo desu ne.

1) Sukotto san wa nihongo ga dekimasu ka? (DEKIRU)
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1) Sukotto san wa nihongo ga dekimasu ka? (DEKIRU)
2) Hideo san wa tabako o takusan suimasu ne? (SUU)

3) Saburoo san wa osake o takusan nomimasu ka?(NOMANAI)
4) Eigakan wa suite imashita ka?(KONDE ITA)
5) Kono kooba no yotto wa zuibun ookii desu ne?(OOKII)
6) Fujisan wa sekai de wa takai yama deshoo ka?(TAKAI)
7) Kono aida no watashi no tesuto wa doo deshita ka?(YOKU DEKITA)
8) Koko no sakura wa doo desu ka? Hayaku sakimasu ka? (EE...)
9) Kore wa 4000 en deshita. Sukoshi takai desu ne?(IIE...)
10) Kinoo umi wa doo deshita ka?(SHIZUKA)
11) Pooru san wa yoku tabemasu ka?(EE...)
12) Anata wa basuketto booru ga suki desu ka?(SUKI)
13) Ano hito wa tomodachi to yoku hanashimasu ka?(IIE...)
14) Sono hito wa tokidoki gakkoo o yasumimasu ka?(IIE...)
15) Kono pataan wa muzukashii desu ka?(...)

5. Translate into Japanese:

1) There's nothing else we can do but wait a little longer.
2) This year was not too much on the rainy side, was it?
3) There's no other course than to practice four hours a day.
4) Ishida tends to be more of the serious type.
5) He is a rather perceptive person.
6) She has a rather slight cold (compared to the usual colds).

13.5 SOME WORDS WITH A COMPARISON MEANING: A

	TO ONAJI 'the same as'	
Watashi wa anata	TO	ONAJI kangae desu
Anata no	TO	ONAJI kamera o kaimashita
Chichi wa watashi	TO	ONAJI takasa desu
Tooyoo wa seiyoo	TO	ONAJI ja arimasen
Watashi wa ano hito	TO	ONAJI gakkoo e itte imasu
	TO CHIGAU 'differs from'	
Ano hito wa futsuu no hito	TO	CHIGAIMASU
Ano hito wa mukashi	TO	CHIGAIMASU ne
Kore wa sore	TO	amari CHIGAIMASEN
Ani wa watashi	TO	toshi ga futatsu CHIGAIMASU
Sore wa mae no hanashi	TO	CHIGAIMASU yo
Ano hito no kao wa mukashi	TO	CHIGAIMASEN
	NI CHIGAI NAI 'must be so'	
Sore	NI	CHIGAI ARIMASEN
Sore wa Satoo kun	NI	CHIGAI ARIMASEN
Sono hito no uchi wa kono hen	NI	CHIGAI ARIMASEN
Sono okane wa michi de otoshita	NI	CHIGAI ARIMASEN
Sono hito wa uso o itta	NI	CHIGAI ARIMASEN
Akada san wa kyoo moo konai	NI	CHIGAI ARIMASEN
	NI/TO NITE IRU 'resembles'	
Kono ko wa dare	NI	NITE IMASU ka ne
Okaasan yori mo obaasan no hoo	NI	NITE IMASU
Eigo wa doitsugo	NI	sukoshi NITE IMASU
Ima no wakai hito wa mukashi no hito	NI	moo NITE IMASEN yo
Ano hito wa Rooberutsu san	NI	totemo NITE IMASU ne
Sono kodomo wa oya	NI	zenzen NITE IMASEN
	NI SUGINAI 'is no more than'	
Sore wa joodan	NI	SUGIMASEN
Ano hito wa shoogakkoo no sensei	NI	SUGIMASEN
Kore wa kazarimono	NI	SUGIMASEN
Watashi wa mada seito	NI	SUGIMASEN
Sono hito wa tada teinei	NI	SUGIMASEN
Sore wa uso	NI	SUGIMASEN

REMARKS

1. Except for NI CHIGAI NAI and NI SUGIMASEN, which are stock expressions, the words here can be used without an expressed term of comparison. Thus, WATASHI WA ONAJI KANGAE DESU; SORE WA CHIGAIMASU; SONO FUTARI WA YOKU NITE IMASU NE.

2. ONAJI: functions as an adjective. Both ONAJIKU and ONAJI NI are used for an adverbial function. This word has a wide variety of uses, just as the English 'same', 'similar'.

3. CHIGAU: same verb already seen as a negative reply to a question: IIE CHIGAIMASU. Do not confuse CHIGAIMASEN with CHIGAI ARIMASEN. Their meanings differ, even though CHIGAI ARIMASEN is a derivative of CHIGAU. Also, different particles are used before them.

4. CHIGAI NAI/CHIGAI ARIMASEN: literally means 'there is no mistake', but is another way of expressing a conviction that a thing 'must be so', that 'there is no doubt that . . .'; we have already seen similar statements of personal conviction (recall the use of KITTO as opposed to TASHIKA (NI)). SORE WA KITTO SOO DESU and SORE NI CHIGAI NAI DESU/ARIMASEN are different ways of saying pretty much the same thing, even though the former can be used a bit more widely than the latter. For example, you see someone who has been working hard and looks tired. You can say: KITTO TSUKARETA DESHOO. However, you should avoid saying: TSUKARETA NI CHIGAI NAI DESU, because in this case it is too strong a statement and does not allow of the doubt voiced in DESHOO.

5. NITE IMASU: may be used with either NI or TO, but since TO seems to be used less frequently the examples are all given with NI.

6. NI SUGINAI: literally means 'does not go beyond (such-and-such)', which is somewhat the same as the English expression 'is only', 'is merely'. SUGIRU itself means 'go past', 'exceed', 'surpass'. JOODAN NI SUGIMASEN 'is nothing but a joke'; MADA SEITO NI SUGIMASEN 'is still only a pupil', KAZARIMONO NI SUGIMASEN 'is just an ornament', 'is nothing more than an ornament'.

13.5 SOME WORDS WITH A COMPARISON MEANING: B

This section is more of a vocabulary study than a study of grammar, and so the material will be presented by means of several examples for each item of vocabulary, together with their English equivalents.

A: COMPOUNDS WITH /i-/

I- is a prefix whose meaning is sometimes difficult to ascertain, but it might be considered as equivalent to 'THAN'.

(1) I-JOO: A compound word from I- and -JOO (the Chinese reading for the same kanji as UE) with a meaning of 'MORE THAN' or 'ABOVE'.

1. KORE IJOO tabemasen.
   'I won't eat MORE THAN THIS.'
2. Kinoo no okyakusan no kazu wa NIJUUNIN IJOO deshita.
   'The number of guests yesterday was MORE THAN TWENTY.'
3. Kore wa SENEN IJOO shimasu ka?
   'Does this come to MORE THAN A THOUSAND YEN?'
4. KORE IJOO no kikai wa kono kuni ni wa arimasen.
   'A machine of a BETTER QUALITY THAN THIS does not exist in this country.'
5. Ano yama no takasa wa SEMMEETORU IJOO aru deshoo.
   'That mountain's probably MORE THAN 1,000 METERS high.'
6. IDA KUN IJOO NI atama ga ii seito wa kono gakkoo ni wa imasen.
   'There is not a brainier student in this school THAN IDA.'
7. Kono gakkoo no shiken wa OMOTTA IJOO NI muzukashikatta desu.
   'This school's exams were MORE difficult THAN I THOUGHT they'd be.'
8. IJOO. (Used after finishing a talk)
   'The above'--- i.e., 'The above is what I had to say; I am finished.'

(2) I-KA: A compound of I- and -KA (the Chinese reading for the kanji of SHITA 'under') whose meaning is 'LESS THAN', 'INFERIOR TO'.

1. Ano yama no takasa wa SEMMEETORU IKA desu.
   'That mountain is LESS THAN 1,000 METERS high.'
2. A san: Tookyoo de wa kono kutsu wa sanzenen desu.
   B san: Oosaka de wa NISENGOHYAKUEN IKA de utte imasu.
   'In Osaka they sell for LESS THAN 2,500 YEN.'
3. Aki ni wa kono shinamono no nedan wa SENEN IKA ni naru deshoo.
   'In fall the price of this thing will go down to 1,000 YEN AND UNDER.'
4. Ano baka na gakusei wa GOJUUEN IKA no tabako o suimasen.
   'That schoolkid's an idiot. He won't smoke any cigarettes that COST LESS THAN FIFTY YEN.'
5. Aitsu wa watashi ga SOOZOO SHITE ITA IKA no ningen da.
   'That guy is NOT QUITE the man I HAD IMAGINED.'

NOTE ON IJOO AND IKA: They differ in their range of use. Study the following examples to see when IJOO is used, and IKA not used.

YOU CAN SAY: KORE WA SENEN IJOO SHIMASHITA.
KONO GAKKOO WA SEITO GA SENNIN IJOO IMASU.
SONO YAMA WA TAKASA GA SEMMEETORU IJOO DESU.
SONO YAMA WA TAKASA GA SEMMEETORU IKA DESU.

YOU MAY NOT SAY: ..... IKA SHIMASHITA.
..... IKA IMASU.

SAY INSTEAD: KORE WA SENEN SHIMASEN DESHITA.
KONO GAKKOO WA SEITO GA SENNIN IMASEN.

Therefore the following are correct parallels:

....IJOO SHIMASU	....SHIMASEN
....IJOO ARIMASU	....ARIMASEN
....IJOO IMASU	....IMASEN
....IJOO DESU	....IKA DESU

(3) I-GAI: A compound of I- and -GAI (the Chinese reading for the kanji of SOTO)with a meaning of 'OUTSIDE OF', 'OTHER THAN'.

1. Kono shinamono wa TOOKYOO IGAI ni wa utte imasen.
'These goods are not sold OUTSIDE OF TOKYO ('except in Tokyo').'

2. Byooki no anata wa KORE IGAI tabenai de kudasai.
'In your sick condition don't eat anything OTHER THAN THIS.'

3. Aitsu wa TABERU IGAI shigoto o shimasen.
'That guy doesn't do anything EXCEPT EAT.'

4. Koko wa SENSEI IGAI no hito wa enryo shite kudasai.*
'People OTHER THAN THE TEACHERS please do not enter here.'

5. SHINU IGAI ni michi ga arimasen deshita.
'There was no other way left BUT DYING.'

6. CHIKYUU IGAI no hoshi ni seibutsu ga iru deshoo ka?
'I wonder if there are living beings on planets OTHER THAN THE EARTH.'

* ENRYO SURU: 'keep one's distance'

(4) I-NAI: A compound of I- and -NAI (the Chinese reading for the kanji of UCHI 'inside') whose meaning is 'WITHIN', 'INSIDE OF'.

1. MIKKA INAI ni kitto kaeshimasu.
'I will certainly return it WITHIN THREE DAYS.'

2. Koko kara SAMBYAKUKIRO INAI wa yuki ni natte imasu.
'Everywhere WITHIN A RADIUS OF 300 KILOMETERS from here is covered with snow.'

3. ICHIMANEN INAI de kaimono o shite kudasai.
   'Shop WITHIN A 10, 000 YEN LIMIT please.'

4. Tesuto wa SANJUPPEEJI INAI desu.
   'The test will cover the matter UP TO PAGE 30 INCLUSIVE.'

5. Uchi kara gakkoo made SANJIPPUN INAI de kimasu.
   'I make it from my house to school INSIDE OF THIRTY MINUTES.'

(5) I-RAI: A compound of I- and -RAI (the Chinese reading of the kanji for KURU; the same RAI of RAIGETSU, RAINEN, etc.) with a meaning of 'LATER THAN', 'AFTER', or even 'SINCE'.

1. SORE IRAI atte imasen.
   'I haven't met him SINCE THEN.'

2. ANO TOKI IRAI byooki desu.
   'He has been sick FROM THAT TIME ON.'

3. SOTSUGYOO IRAI buji ni tsutomete imasu.
   'SINCE GRADUATION I've been doing all right in my work.'

4. Kuni e KAETTE IRAI tegami ga kimasen.
   'SINCE HE RETURNED TO HIS COUNTRY no letters have come (from him).'

(6) I-ZEN: A compound of I- and -ZEN (the Chinese reading for the kanji of MAE) whose meaning is 'BEFORE', 'PREVIOUS TO'.

1. SORE IZEN no koto wa wakarimasen.
   'Things PREVIOUS TO THAT I do not know.'

2. Sore wa 1950 NEN IZEN no koto desu.
   'That happened PRIOR TO 1950.'

3. IZEN no koto wa mizu ni nagashimashoo.
   'Let's let bygones be bygones.'(equivalently)

4. IZEN soko ni sunde imashita.
   'FORMERLY I lived there.'

(7) I-GO: A compound of I- and -GO (equals ATO) meaning 'LATER THAN', 'AFTER'.

1. RAISHUU NO NICHIYOOBI IGO wa rusu desu.
   'I will be absent FROM NEXT SUNDAY ON.'

2. IGO motto ki o tsuke nasai.
   'FROM NOW ON be more careful.'

3. SORE IGO wa zutto majime ni hataraite imasu.
   'FROM THAT TIME ONWARD he has been working seriously.'

4. SORE KARA IGO no koto wa amari shirimasen.
   'I don't know much about what has happened AFTER THAT.'

5. Kono kippu wa JUUGONICHI IGO wa mukoo desu.
   'This ticket becomes invalid AFTER FIFTEEN DAYS.'

REMARKS ON COMPOUNDS WITH I-:

1. These compounds are nouns, and as such they enjoy as wide a range of use as other nouns. If used in combination with other words they always FOLLOW those words, just as KURAI, OKI(NI), and many others. They can be used as verb modifiers, as noun modifiers, as topics. The student should note these various usages as he goes through the examples.

2. Other compounds of I- occur too:

IHOKU	'north of ... and northwards'	(HOKU is the Chinese for KITA)
ITOO	'east of ... and eastwards'	(TOO is the Chinese for HIGASHI)
INAN	'south of ... and southwards'	(NAN is the Chinese for MINAMI)
ISEI	'west of ... and westwards'	(SEI is the Chinese for NISHI)
IEN	'beyond ... and beyond'	(EN is the Chinese for TOOI)

3. In all of the compounds observe how I- always refers to some other word or idea, either expressed or implied; this relationship is rendered in English by some such expression as THAN or OF or AND.

4. When an I- compound expresses quantity, the number given can be INCLUSIVE or EXCLUSIVE:

HYAKUNIN IJOO	'100 people and more'/'more than 100 people'
GOJUUEN IKA	'fifty yen and less'/'less than fifty yen'

B: YORI + AN ADJECTIVE
(for future reference)

YORI YOI sekai o tsukurimashoo.	'Let us build a BETTER world.'
Mirai o YORI YOKU shimashoo.	'Let us make the future a BETTER ONE.'
YORI YOI mono YORI UTSUKUSHII mono o motomemasu.	'I am pursuing BETTER, MORE BEAUTIFUL things.'

YORI as an adjective modifier occurs only in formal speech. It means 'MORE...'.

LESSON 14

MODIFICATION (III) : NOUN HEAD MODIFICATION (II)

VERBS AND SENTENCES MODIFYING NOUNS

14.1 THE JAPANESE STRUCTURE

1 ENGLISH STRUCTURE (A)

In Lesson 4 we saw that the modification of nouns by NOUNS presented us with a very simple Japanese structure, as opposed to a complex English structure. Now we shall see that a similar situation obtains when VERBS or even WHOLE SENTENCES modify nouns: there exists a variety of modification patterns in English, but ONLY ONE IN JAPANESE. In order to show the simplicity of the Japanese structure, we shall outline here some of the more frequent English modification patterns.

(1)

MODIFIER	NOUN HEAD
sleeping	beauty
running	water
burning	house
crying	child

(2)

NOUN HEAD	MODIFIER
that man	standing there
those people	waiting for the bus
that girl	looking out of the window
the fellow	wearing the green coat

(3)

NOUN HEAD	MODIFIER
the house	we rented
the dress	you bought
the year	the war ended
the place	they found it

2 JAPANESE STRUCTURE (A)

The Japanese way of expressing the same ideas is:

*(1)

MODIFIER	NOUN HEAD
nemuru	bijin
nagareru	mizu
yakeru	uchi
naku	kodomo

*(2)

MODIFIER	NOUN HEAD
asoko ni tatte iru	hito
basu o matte iru	hitotachi
mado no soto o mite iru	onna no ko
midori no kooto o kite iru	yatsu

*(3)

MODIFIER	NOUN HEAD
karita	uchi
anata ga katta	yoofuku
sensoo ga owatta	toshi
sore o mitsuketa	tokoro

Observe the differences between the English and the Japanese. The English modifier FOLLOWS the noun it modifies (except in the first pattern, where a single verbal adjective is the modifier). On the other hand, in Japanese the modifier ALWAYS PRECEDES the noun it modifies. Furthermore, that modifier is always a VERB. (Note that the verbs are all in the PLAIN FORM. This is the usual practice. In quite formal speech the POLITE FORMS may be used.)

3 ENGLISH STRUCTURE (B)

In the following English structures the verbs and clauses are not simply juxtaposed to the nouns they modify. Various words are used to show the relationship existing between the modifiers and the nouns they modify.

(4)

NOUN HEAD	MODIFIER
the girl	WHO went away
the people	THAT were waiting
the gift	WHICH I gave you
the guests	WHOM we had invited
the house	WHERE I was born

(5)

NOUN HEAD	MODIFIER
time	TO go back
money	TO buy gas
materials	TO build a house
need	TO hurry like this

(It is true that some clauses of this last type are not translatable in Japanese by verb modification patterns; e.g., 'He is the man to see'; 'Mitsukoshi is the place to shop'. Nevertheless, a high percentage of these English clauses do become modification clauses in Japanese.)

4 JAPANESE STRUCTURE (B)

The Japanese way of expressing the same ideas is:

*(4)

MODIFIER	NOUN HEAD
dekaketa	onna no ko
matte ita	hito
ageta	omiyage
watashitachi ga maneita	okyakusan
watashi ga umareta	uchi

*(5)

MODIFIER	NOUN HEAD
kaeru	jikan
gasorin o kau	okane
uchi o tateru	zairyoo
konna ni isogu	hitsuyoo

Observe that no equivalents of 'who', 'which', 'that', etc., are used in Japanese. Note that the modifying clauses have SUBJECTS, but no TOPICS.

5 ENGLISH STRUCTURE (C)

The English structure considered next does not differ from those in (3) and (4) except in that a preposition is added to the modifying clause. Both of the patterns are the same, but the first is more conversational.

(6)

NOUN HEAD	MODIFIER
the man	I heard it FROM
the knife	I cut it WITH
the apartment	we live IN
the company	he works FOR
the boy	I gave it TO

(7)

NOUN HEAD	MODIFIER
the man	FROM WHOM I heard it
the knife	WITH WHICH I cut it
the apartment	IN WHICH we live
the company	FOR WHICH he works
the boy	TO WHOM I gave it

6 JAPANESE STRUCTURE (C)

The Japanese way of expressing the same ideas is:

*(6)/(7)

MODIFIER	NOUN HEAD
watashi ga sore o kiita	hito
watashi ga sore o kitta	naifu
watashitachi ga sunde iru	apaato
ano hito ga tsutomete iru	kaisha
watashi ga sore o ageta	otoko no ko

Just as the Japanese expressions do not have any equivalents for the words like 'who', 'which', etc., so we see that they have no equivalents for the English prepositions. One might wonder, then, how the meaning of a clause can be kept clear and unambiguous. Let us see some ways in which this can be done.

a) GIVING THE SUBJECT. Does matte iru basu mean 'the bus that is waiting' or 'the bus that we are waiting for'? With a subject everything becomes clear: SONO HITO GA MATTE IRU BASU, 'the bus he is waiting for'. What does sore o ageta hito mean? 'The man who gave (you) that'? Or is it ANATA GA SORE O AGETA HITO, 'the person you gave it to'?

b) RELYING ON CONTEXT. The English phrase "the man I heard it from" is clear outside of any context. But neither SORE O KIITA HITO nor WATASHI GA SORE O KIITA HITO are sufficiently clear outside of a context. The first might mean 'the man who heard it'

> or 'the man who asked it', and the second might mean either 'the man of whom I asked it' or 'the man from whom I heard it'. In this case the problem arises in Japanese because of a verb that has more than one meaning. Such phrases, however, will nearly always be clear from the context in which they are spoken.

On the other hand, subjects sometimes are felt to be necessary though they actually are not. The modifying verb itself precludes ambiguity when combined with certain noun heads. For example:

kinoo nobotta yama
'the mountain (we) climbed yesterday'

tomaru hoteru
'a hotel where people can lodge'

Since YAMA cannot be the subject of NOBOTTA, nor HOTERU the subject of TOMARU, ambiguity on that score is not possible. If the actual subject of NOBOTTA----'we', or 'I', or 'they', or whatever it may be ---is already clear from context, then there is no need to mention it at all.

7 ENGLISH STRUCTURE (D)

Now observe another English modification pattern, again with prepositions. Note that these prepositions differ from those in (6) and (7).

(8)

NOUN HEAD	MODIFIER	
the animal	AROUND	which the boys were gathered
the boys	WITH	whom I went to school
the house	BEHIND	which a pine tree stands
that shop	IN FRONT OF	which the car is parked
that bridge	UNDER	which we crossed
the mountains	OVER	which we flew

8 JAPANESE STRUCTURE (D)

*(8)

MODIFIER	NOUN HEAD
MAWARI NI kodomotachi ga atsumatte iru	doobutsu
watashi ga ISSHO NI gakkoo e itta	gakusei
USHIRO NI matsu no ki ga tatte iru	uchi
MAE NI jidoosha ga tomatte iru	ano mise
watashitachi ga SHITA o tootta	hashi
watashitachi ga UE o tonda	yama

In order best to understand why there seem to be Japanese equivalents for the English prepositions in (8), whereas there are no equivalents for the prepositions in (6) and (7), it is well to begin by changing the phrases into statements, thus:

Ano mise no mae ni jidoosha ga tomatte imasu.
Watashitachi wa yama no ue o tobimashita.
etc.

Comparing these statements with the phrases in *(8), we see that what is dropped in each case except one is the particle NO, and TO is dropped from the sentence with ISSHO NI. So that, in reality, the phrases in *(8) omit equivalents for the English prepositions just as the phrases in *(6) and *(7) do.

If the Japanese thought is compared with the English, it will be seen that the Japanese say (keeping the English structure): "the animal in the surroundings of which the boys were gathered", "the shop in the front of which the car is parked", etc. Put into Japanese structure these become: "the in-the-surroundings-the-boys-are-gathered animal", and "the in-the-front-the-car-is-parked shop", and so on. So, as before in *(6) and *(7), the phrase "of which" is not expressed.

CONCLUDING REMARKS

Not all the possible English noun modification patterns have been given. Some involve verb forms not yet learned. For example:

the words LISTED in this paragraph
the sentences WRITTEN under this title.

Likewise, not every English sentence which follows one of the patterns given above can be expressed in Japanese by a noun modification pattern, and not every Japanese noun modification pattern can be expressed in English by a noun modification pattern. These differences are to be clarified later.

From an understanding of the Japanese structure the student should pass on to thinking in the Japanese way, even if it means saying to himself English sentences like "the we-are-living apartment" and "the I-cut-that knife" in order to get the feeling of the Japanese thought pattern. In Japanese, ANY CLAUSE IMMEDIATELY PRECEDING A NOUN MODIFIES THAT NOUN, and ANY CLAUSE MODIFYING A NOUN IS A SENTENCE. If the student remembers this, he should have no difficulty in understanding any clause modifier. If he tries to understand these modifiers through English equivalents he will complicate a very simple Japanese structure and create unnecessary difficulties for himself. Such clauses as the following, for example, are quite simple:

MODIFIER	NOUN HEAD
Ueda san ga uta o utatte iru	koe
imooto ga to o shimeru	oto
ooame ga futte iru	oto
tsuki ga umi ni hikatte iru	keshiki

9 THE SUBJECT OF THE MODIFYING CLAUSE

Note that not only GA but also NO may signal the subject of the clause modifier:

MODIFIER			NOUN HEAD
watashi	GA/NO	oshieta	kotoba
hanashi	GA/NO	wakaru	hito
oneesan	GA/NO	tsukutta	keeki
ano hito	GA/NO	hanasu	nihongo
minna	GA/NO	machigau	hatsuon

Observe that this applies also to subjects of ADJECTIVES:

MODIFIER			NOUN HEAD
iro	GA/NO	ii	sakana
hako	GA/NO	akai	tabako
kanji	GA/NO	ooi	hon
se	GA/NO	takai	hito
kimochi	GA/NO	warui	hito

REMARKS

1. These two types of clauses are the only ones in which NO may be used instead of GA. Notice that the clauses are short, for when other nouns occur between the subject and the verb or adjective the meaning of the clause becomes obscure, and GA should be used then instead of NO. Note what would happen to the meaning if NO were to replace GA in the following:

watashi ga kuruma kara orita tokoro
matsu no ki ga ushiro ni tatte iru uchi

2. A second condition must be observed in the case of adjective clauses. When the adjective is an attribute, NO is not used instead of GA. Thus the following are correct:

iro no ii sakana desu
iro no ii sakana o katte kudasai

kanji no ooi hon desu
kanji no ooi hon o yomu hoo desu

But the following are incorrect: iro no ii desu
kanji no ooi desu

Since the adjective is here in the attribute position, GA <u>must</u> be used.

10 PRACTICE

Translate into Japanese:

1) I know the man.	the man I know
2) I heard the news.	the news I heard
3) I received a letter.	a letter I received
4) Ken built a house.	a house Ken built
5) He came that day.	that day he came
6) I speak Japanese.	the Japanese I speak
7) The bus is waiting there.	the bus waiting there
8) That girl is crying.	that girl crying
9) That man is not wearing a coat.	that man not wearing a coat
10) Those boys are talking English.	those boys talking English
11) I do not know the words.	the words I don't know
12) I bought Ken a tie.	the tie I bought Ken
13) I take the bus here daily.	the bus I take here daily
14) I got these books in Tokyo.	these books I bought in Tokyo
15) I went with him that day.	that day I went with him

Again translate into Japanese:

1) I went to that place.	that place I went to
2) I was born in New York.	New York, where I was born
3) We live in the city.	the city we live in
4) He works in a bank.	the bank he works in
5) I put it in my pocket.	the pocket I put it in
6) I learned it from the teacher.	the teacher I learned it from
7) I came to Japan by ship.	the ship in which I came to Japan
8) Noriko goes to school.	the school Noriko goes to
9) We swam up to that island.	That's the island we swam up to.
10) He told me about her.	That's the person he told me about.
11) They came from Tokyo.	Tokyo's where they came from.
12) I cut my finger with a knife.	the knife I cut my finger with
13) He came in this car.	Is this the car he came in?
14) I took it from there.	Is this the place you took it from?
15) I came here by plane.	the plane in which I came

Again translate these into Japanese:

1) They are lined up in front of the shop.
   the shop in front of which they are lined up
2) A river flows by the side of the school.
   the school past which a river flows
3) There are some books on that box.
   that box on which there are some books

4) There is a TV antenna on top of that house.
the house on top of which there is a TV antenna
5) I came to Japan with a friend.
the friend with whom I came to Japan
6) There are some men working under that bridge.
that bridge under which some men are working
7) There is a Toyopet parked in front of that shop.
that shop in front of which a Toyopet is parked
8) Those boys are gathered around the old man.
an old man around whom boys are gathered
9) A lady is standing by that Nissan.
that Nissan by which the lady is standing
10) The cat is looking into a hole.
the hole into which the cat is looking

Study each of the following sentences. Does each admit of only one meaning, or do some admit of more than one? Clarify any that may be ambiguous.

1) amari shiranai hito
2) matte iru basu
3) watashi ga ireta hako
4) sono omiyage o moratta hito
5) watashi no soba ni suwatte ita hito
6) soba ni suwatta hito
7) eigo o naratte iru sensei
8) watashi ga notta jidoosha
9) kamera o uru hito
10) tokidoki eiga ni iku tomodachi
11) watashi ga uchi ni kaetta hi
12) poketto kara dashita te
13) kinoo Yokohama ni tsuita fune
14) kooen de asonda kodomo
15) Tookyoo e iku jidoosha
16) gohan o tabeta sara
17) moratta inu
18) kono tegami o kaita hito
19) tonari no heya de hanashite ita hito
20) kitte o atsumeru shumi

11 A MORE COMPLEX MODIFICATION

The following three Frame sections will show three different types of sentences containing Noun Head modifiers. The first two types are quite clear in meaning. In the third, it cannot be ascertained from the sentences themselves which noun is being modified; in each case the meaning will have to be determined from context.

MODIFIERS		NOUN HEAD
first	second	
kodomo ga asonde iru	semai	michi
yuki ga futte ita	samui	yoru
yama kara nagareru	tsumetai	mizu
ojiisan ga sunde iru	furui	uchi
oya ga inai	kawaisoo na	kodomo
ame ga furu	iya na	hi
nihongo ga dekinai	heta na	seito
tori ga naite ita	shizuka na	yama
kesa gakkoo ni kita	Tookyoo no	sensei
kinoo katta	ano mise no	pan
kodomo ni ageta	hanashi no	hon
megane o kakete iru	basu no	shashoo san

MODIFIER			NOUN HEAD
modifier	modified		
watashi ga haitta	mise	NO	hito
otoosan ga nyuuin shita	byooin	NO	sensei
shizuka ni nagarete iru	kawa	NO	tokoro
hana ga saite iru	ki	NO	shita

VERB PHRASE	DOUBTFUL NOUN HEAD
ano gakkoo de oshiete iru	Yamamoto san NO ojoosan
kodomo ni ageta	chokoreeto NO hako
watashi ga matte ita	Inoue san NO tomodachi
watashi ga shitte iru	gakkoo NO sensei

PRACTICE

1. Modify the noun head of each phrase with the word suggested.

    1) mukoo ni matte iru basu (AOI)
    2) tomodachi ni moratta tegami (NAGAI)
    3) uchi ni kaetta tomodachi (TOOKYOO)
    4) Nihon ni kita juugonichi (KUGATSU)
    5) kinoo naratta kanji (FUKUZATSU)
    6) eki kara hanarete iru tokoro (FUBEN)

7) soko ni aru booshi (OKYAKUSAN)
8) kinoo katta pan (ANO MISE)
9) sakuban tabeta niku (SUUPU)
10) watashi ga umareta Furansu (TOOI)
11) okaasan ga tsukutta ryoori (OISHII)
12) hana ga saite iru niwa (KIREI)
13) watashi ga eigo o naratta sensei (AMERIKAJIN)
14) uchi no mae de asonde iru kodomo (TONARI)
15) megane o kakete iru hito (SE GA TAKAI)

2. In the following exercise use the verb phrases to modify one of the two suggested nouns, and then use this noun to modify the other noun. Consider the situation carefully in order to subordinate the nouns properly.

EXAMPLES: watashi ga hanashita hito-mise
watashi ga hanashita mise no hito

watashi ga haitta hito-mise
watashi ga haitta mise no hito

1) otoosan ga hataraite iru shachoo-kaisha
2) ushiro ni suwatte iru hito-megane
3) torakku ga tomatte iru mise-ue
4) jitensha ni notte iru inu-kodomo
5) poketto ni ireta densha-kippu
6) Haruo san ga suwatte iru mado-tokoro
7) tori ga naite iru yama-ushiro
8) kawa no naka ni ochita booshi-hito
9) kodomo ga asonde iru uchi-inu
10) kodomo ga tabeta hako-chokoreeto

12 NOUNS MODIFIED BY VERBS AS PART OF A LONGER SENTENCE

Having seen how a verb phrase modifies a noun, let us now look at some examples of these modified nouns within complete sentences.

KEY EXAMPLES

1. [aketa+doa+wa/kanarazu/šimete+kudasai]
   Aketa doa wa kanarazu shimete kudasai.
   'Be sure to shut doors you have opened.'

2. [mukoo+ni+mieru+otera+ŋa/kenčooji+des]
   Mukoo ni mieru otera ga Kenchooji desu.
   'The temple you see over there is Kenchooji.'

3. [ame+ŋa+ftte+iru+oto+o/šizuka+ni+kiite+imašta]
   Ame ga futte iru oto o shizuka ni kiite imashita.
   '(I) was quietly listening to the sound of rain falling.'

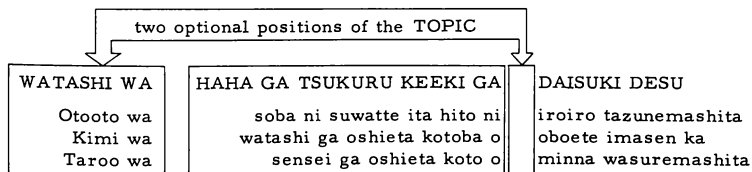
4. [kinoo+nonda+ksuri+de/kaze+ŋa+naorimašta]
   Kinoo nonda kusuri de kaze ga naorimashita.
   'The medicine (I) took yesterday cured my cold.'

5. [bas+kara/orita+tokoro+ni/posto+ŋa+arimašta]
   Basu kara orita tokoro ni posuto ga arimashita.
   'There was a mail box at the place where I got off the bus.'

6. [watasi+wa/haha+ŋa+tskuru+keeki+ŋa/daiski+des]
   [haha+ŋa+tskuru+keeki+ŋa/watasi+wa+daiski+des]
   Watashi wa haha ga tsukuru keeki ga daisuki desu.
   Haha ga tsukuru keeki ga watashi wa daisuki desu.
   'I like very much the cakes that Mother bakes.'

STRUCTURE FRAME

	MODIFIER	Noun Head	
1	AKETA	DOA	WA KANARAZU SHIMETE KUDASAI
	Ano mise de katta	pan	wa hontoo ni oishii ne
	Ano hito ga tsukutta	keeki	wa chitto mo oishiku nai ne
	Kaze ga tsuyoku fuku	hi	wa uchi de hon o yonde imasu
2	MUKOO NI MIERU	OTERA	GA KENCHOOJI DESU
	Ima watatta	kawa	ga yuumei na Ooigawa desu
	Furansugo ga dekiru	kata	ga arimasen ka
	Senshuu hiita	kaze	ga nakanaka naorimasen
3	AME GA FUTTE IRU	OTO	O SHIZUKA NI KIITE IMASHITA
	Ochita	ringo	o tabenai de kudasai
	Watashi ga oshieta	kotoba	o oboete imasen ka
	Asoko ni suwatte iru	ojiisan	o chotto mite kudasai
4	KINOO NONDA	KUSURI	DE KAZE GA NAORIMASHITA
	Niku o kitta	naifu	de pan o kiranai de kudasai
	Kinoo futta	ame	de kusa ga ookiku narimashita
	Naita	kao	de dekakenai de kudasai
5	BASU KARA ORITA	TOKORO	NI POSUTO GA ARIMASHITA
	Oya no inai	kodomo	ni kore o agete kudasai
	Oosetsuma ni matte iru	okyakusan	ni sukoshi hanashite kudasai
	Tonari ni suwatte ita	hito	ni iroiro tazunemashita

No topics are indicated except in the first portion of the Frame. Sentences with topics will have the following structure:

The choice of one or the other position for the topic is dictated by sentence style or by personal feelings. If a speaker wants to make the topic especially clear, particularly in order to make what follows more readily understood, he will mention the topic first.

REMARKS

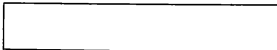
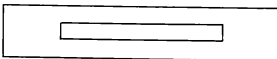
1. Note the different roles of WA and GA, as shown in the last four examples. GA connects the word with which it is used to the NEXT VERB. WA, however, does not connect the word with which it is used to anything. It separates that word, as it were, and then makes a statement (however long or short) about it---with the result that the WHOLE SENTENCE is about the topic marked off by WA.

When the SUBJECT of a modifying verb and the TOPIC are the same, the subject drops out unless absolutely necessary for clarity's sake. Thus, for example:

Watashi wa narau kanji o nooto ni kakimasu.

2. Observe the example: Furansugo ga dekiru kata ga arimasen ka? Here the verb ARU is used with a living subject. In general, in addition to the cases listed on p. 110, ARU can be used even with living subjects when they are modified by a clause.

3. The pattern of NOUN MODIFICATION BY VERBS is one of the basic patterns of the Japanese language, and the student should make every effort to master it. A large section of Japanese grammar can be reduced in the final analysis to this one structure.

4. Prior to this lesson the grammar we have explained has been the grammar of a simple sentence with only one verb, a structure which might be represented thus:

In this lesson we have introduced a new type of structure, in which one sentence is included in another sentence. It might be represented thus:

PRACTICE

1. Gradually amplify the following sentences.

1) Tsukutta keeki wa mazui desu ne.
ane: Ane ga tsukutta keeki wa mazui desu ne.
hontoo ni: Ane ga tsukutta keeki wa hontoo ni mazui desu ne.
gakkoo de: Ane ga gakkoo de tsukutta keeki wa hontoo ni . . .

2) Katta pan o kitte kudasai.
kinoo . . .
ano mise no . . .
sugu . . .

3) Kaetta hi ni tegami ga kimashita.
uchi ni . . .
gogo . . .
haha kara . . .

4) Tsuita fune de kimashita.
kinoo . . .
Yokohama . . .
Sumisu san . . .

5) Aru jidoosha o tsukatte kudasai.
genkan no mae . . .
watashi no . . .
doozo . . .

6) Tabeta mono wa makaroni desu.
watashi . . .
oishii . . .
Itaria de . . .

7) Tabeta niku de itaku narimashita.
ha . . .
kinoo. . .
suupu no . . .

8) Komatta ko desu.
uchi no ko . . .
hontoo ni . . .

9) Moratta tegami ni kitte ga arimashita.
. . . no naka ni . . .
subarashii . . .
tomodachi kara . . .

10) Totta sakana o tabemashita.
neko ga . . .
daidokoro kara . . .
inu ga . . .

11) Yuku hoomu wa dochira desu ka?
Tookyoo e . . .
densha no . . .
kyuukoo . . .

12) Yasunda hi wa yoku arimasen.
. . . tsugi no . . .
. . . no asa . . .
amari . . .

13) Minna ga neru jikan ni kaerimasu.
otoosan . . .
uchi ni . . .
tokidoki . . .

14) Fuita kaze de kowaremashita.
kinoo . . .
tsuyoi . . .
mado ga . . .

15) Yasui bisuketto wa kawanai de kudasai.
nedan. . .
amari . . .
takusan . . .

16) Osoi hito wa itte kudasai.
ashi . . .
basu de . . .
hayaku . . .

17) Heta na hito wa kiite kudasai.
hatsuon ga . . .
teepu . . .
mainichi . . .

18) Itai mondai desu.
atama . . .
kore wa . . .
hontoo ni . . .

19) Shizuka na hi wa sukunai desu.
kaze ga/no . . .
koko wa . . .
hontoo ni . . .

20) Tsuyoi jidoosha de yama ni noborimasu.
chikara . . .
enjin no . . .
takai . . .

2. Combine the two sentences into one, making use of verb phrase modifiers.

1) Kinoo ame ga furimashita.
Sono ame de kusa ga ookiku narimashita.

Kinoo futta ame de kusa ga ookiku narimashita.

2) Ame ga futte imasu.
   Mae ga mattaku miemasen.

   Futte iru ame de mae ga mattaku miemasen.

3) Sakura ga saite imasu.
   Sono ki no shita de biiru o nomimashita.

4) Sono naifu de niku o kirimashita.
   Sore de pan o kiranai de kudasai.

5) Booru o nagemashita.
   Sore wa un waruku otoosan no kao ni atarimashita.

6) Kaze o hikimashita.
   Sono kaze ga nakanaka naorimasen.

7) Basu kara orimashita.
   Sono tokoro ni posuto ga arimashita.

8) Kinoo ano mise de pan o kaimashita.
   Sono pan wa oishii ne.

9) Suupu no niku o tabemashita.
   Sono niku wa hontoo ni katai desu.

10) Watashi wa uchi ni kaerimashita.
    Sono hi no gogo Kimura san ga kimashita.

11) Watashi wa kuruma ni norimashita.
    Sono kuruma no shiito wa kimochi ga yokatta.

12) Watashi wa Amerika kara 4-gatsu 15-nichi ni kimashita.
    Sono hi ni gakkoo ga hajimarimashita.

13) Watashi wa mise ni hairimashita.
    Sono mise no hito ni iroiro tazunemashita.

14) Watashi wa kyandee o kaimashita.
    Sono kyandee no kirei na hako o kodomo ni agemashita.

15) Watashi wa tomodachi to issho ni Nihon ni kimashita.
    Sono tomodachi wa kinoo Amerika ni kaerimashita.

16) Kinoo kusuri o nomimashita.
    Sore de kaze ga naorimashita.

17) Watashi wa garasu o kowashimashita.
    Sono garasu de te o kirimashita.

18) Ano ko no me ga nemuku narimashita.
    Sono me o muri ni akete imasu.

19) Raion ga nete imashita.
Sono raion no atama ni ishi o nagemashita.

20) Ano hito wa keeki o tsukurimasu.
Sono keeki wa oishiku nai ne.

21) Watashi wa nihongo de hanashimashita .
Mise no hito wa sono nihongo ga wakarimasen deshita.

22) Ima kawa o watarimashita ne.
Sono kawa wa yuumei na Ooigawa desu.

23) Isshuukan mae ni hon o otoshimashita .
Sono hon ga keisatsu kara kaette kimashita.

24) Kinoo ame ga futte imashita.
Sono oto o shizuka ni kiite imashita.

25) Obaasan wa megane o sagashite imasu.
Shikashi, sono megane wa odeko ni arimasu.

26) Kisha ga mada ugoite imasu.
Orinai de kudasai.

27) Yama kara tsumetai mizu ga nagarete imashita.
Sono mizu ni tsukareta ashi o iremashita.

28) Tabako o katte kudasai.
Sono hako wa akai desu.

29) Kono hon wa kanji ga ooi desu.
Kono hon o yonda hoo ga ii desu.

30) Watashi wa kinoo densha ni norimashita.
Sono densha de nagai aida awanakatta tomodachi ni aimashita.

14.2 MODIFIER NOUNS COMPARED WITH MODIFIER VERBS

The material presented thus far has been one of FORM---- the contrast between the English pattern structure and the Japanese. Now we shall study the problem of DISTRIBUTION---- when a verb phrase is used in English while a noun is used in Japanese, and when a noun is used in English while a verb phrase is used in Japanese.

1 ENGLISH STRUCTURE (A)

These patterns were seen already in Lesson 4. They help bring out clearly the difference between the English and the Japanese way of expression.

NOUN HEAD	MODIFIER
the food	here
the mosquitoes	there
the walk	afterward
the dog	next-door
people	nowadays
life	then
the toys	in the show window
the houses	in the mountains
the vegetables	at Okamoto's
a man	from your neighborhood
life	in the country
Tokyo	at night

2 JAPANESE STRUCTURE (A)

The normal Japanese equivalents of the above are:

MODIFIER		NOUN HEAD
koko	NO	ryoori
asoko	NO	ka
ato	NO	sampo
tonari	NO	inu
gendai	NO	hito
sono koro	NO	seikatsu

MODIFIER		NOUN HEAD
shoouindoo	NO	omocha
yama	NO	uchi
Okamoto	NO	yasai
kinjo	NO	hito
inaka	NO	seikatsu
yoru	NO	Tookyoo

Observe, therefore, that a very simple modification pattern of a noun with NO corresponds to a great variety of English modification patterns, just as a simple verb before a noun corresponds to many English modification patterns.

Now let us look at some cases in which the Japanese is slightly more complex in structure because it calls for a verb, whereas English needs none.

3 ENGLISH STRUCTURE (A CONTINUED)

NOUN HEAD	MODIFIER
the phone call	home
his stay	abroad
his studies	overseas
the trip	back from Kyoto
my way	back from shopping
people	with many children
the games	against them
the lady	with a little girl
the man	with a dog
the first man	in space
a car	with three people inside
children	with flags in their hands

4 JAPANESE STRUCTURE (B)

The normal Japanese way of expressing the same situations:

MODIFIER	NOUN HEAD
kuni e kaketa	denwa
gaikoku de taizai shita	koto
gaikoku de shita	benkyoo

Kyooto ni itta	kaeri
kaimono ni itta	kaeri
kodomo ga takusan aru	hito
ano chiimu to suru	shiai
chiisai onna no ko o tsurete iru	okusan
inu o tsurete iru	ojisan
hajimete uchuu o tonda	hito
hito ga sannin notte iru	jidoosha
te ni hata o motte iru	kodomotachi

The reason why verbs have to be used in this group of sentences is either: (1) mere use of NO does not convey the same idea; (2) the Japanese way of describing the situation differs from the English; or (3) there is no noun equivalent in Japanese for the English noun, and so a verb + noun combination has to be used. Examples of the third case are 'phone call' and 'stay'. Examples of the second case are found in nearly every other sentence; e.g., 'the person who first flew space'. And, finally, all of the sentences are examples of the first case, for in none of them can NO be used to modify the noun head without changing the meaning. KUNI NO DENWA, for instance, usually will mean 'the phones of my home country'; GAIKOKU NO BENKYOO will mean 'studies about foreign countries'; and INU NO HITO might be 'the man belonging to the dog' or simply 'the dog-man!'

Of course, as mentioned in Lesson 4, one can get around the difficulties by using particles before NO, as: KUNI E NO DENWA, GAIKOKU DE NO BENKYOO, ANO CHIIMU TO NO SHIAI, etc. But these expressions are not normally used in conversation; they are formal, bookish, newspaperish ---- anything but conversational.

Finally, a comment on some samples in the Frame. GAIKOKU DE TAIZAI SHITA KOTO literally means '(his) HAVING STAYED abroad'. And NI ITTA KAERI is the Japanese way of saying 'on the way back from' (literally, 'the way back (KAERI) after you went to...(...NI ITTA)').

Here is a special case in which a noun phrase is used in English, whereas a verb phrase with ARU is consistently used in Japanese. Note that the sense of the English prepositions is always 'having'.

ENG.:

N H	MODIFIER
a man	of experience
people	with money
a man	of learning
people	with cars
people	with children

JAP.:

MODIFIER	N H
keiken ga aru	hito
okane ga aru	hito
gakumon ga aru	hito
jidoosha ga aru	hito
kodomo ga aru	hito

(In these Japanese phrases NO may be used instead of GA. Cf. p. 375.)

Study the following sentences carefully. They show very clearly that the English way of thinking cannot be transferred to the Japanese.

ENGLISH	JAPANESE
1 His two years' stay abroad was very profitable.	1 Ninenkan gaikoku de taizai shita koto ga taisoo yaku ni tachimashita.
2 His study abroad did not profit him much.	2 Ano hito ga gaikoku de shita benkyoo wa amari yaku ni tachimasen deshita.
3 The company paid for Mr. Niimi's trip overseas.	3 Niimi san ga gaikoku ni ryokoo suru okane wa kaisha ga dashimashita.
4 On the trip back from Kyoto I caught a cold.	4 Kyooto ni itta kaeri ni kaze o hikimashita.
5 On my way back from shopping I lost my purse.	5 Kaimono ni itta kaeri ni saifu o otoshimashita.
6 The phone call home was not too expensive.	6 Kuni e kaketa denwa no ryookin wa amari takaku arimasen deshita.
7 The games with them are always hard.	7 Ano chiimu to suru shiai wa itsumo kurushii desu.
8 Do you see that lady with the little girl?	8 Ano chiisai onna no ko o tsurete iru okusan ga miemasu ka?
9 Who was the first man in space?	9 Hajimete uchuu o tonda hito wa dare desu ka?
10 That gentleman with the dog lives next to us.	10 Ano inu o tsurete iru ojisan wa uchi no tonari ni sunde imasu.

11 A car with three people inside plunged into the river.

11 Hito ga sannin notte ita jidoosha ga kawa ni ochimashita.

12 People with many children must have a hard time nowadays.

12 Ima wa kodomo ga takusan aru hito wa taihen deshoo.

13 I don't care much for a man with a lot of book learning.

13 Watashi ga gakumon no aru hito wa amari suki ja arimasen yo.

Note how the Japanese, by an economical use of verbs, subjects, and objects, can be quite precise in describing the same situation that the English describes.

5 CHOICE OF A MODIFYING NOUN OR A MODIFYING VERB

There are some cases in which either a verb phrase modifier or a noun modifier with NO may be used in Japanese without any change in meaning. Study the following:

MODIFIER		NOUN HEAD
booshi	o kabutte iru	hito
booshi	NO	hito
ano kado	ni tatte iru	omawarisan
ano kado	NO	omawarisan
ano jidoosha	ni notte iru	hito
ano jidoosha	NO	hito
mukoo	ni mieru	shima
mukoo	NO	shima
teeburu no ue	ni aru	koppu
teeburu no ue	NO	koppu
shoouindoo	ni narande iru	omocha
shoouindoo	NO	omocha
kinjo	ni sunde iru	gaijin
kinjo	NO	gaijin
Pikaso	ga kaita	e
Pikaso	NO	e
toshokan	kara karita	hon
toshokan	NO	hon

It is understood, of course, that NO can be used instead of the verb only if the sentence's meaning will be clear. Clarity is more important than brevity. It might also happen that propriety will dictate the choice of the longer, more formal verb phrase rather than the more informal NO. In normal situations, though, either expression may be used with no change in meaning.

14.3 VERBS FUNCTIONING AS NOUNS WITH NO OR KOTO

1 PHRASES AND CLAUSES AS SUBJECTS, OBJECTS

Observe these English phrases and clauses used as subjects of sentences:

SUBJECT	
What he told you	is a lie
To do such a thing	is only asking for trouble
Running away	will not solve anything
Keeping late hours	will ruin your health
That he did it	is not true

Now their use as objects:

	OBJECT
I like	to walk/walking
I taught him	to swim/swimming
I forgot	to lock the car
I did not know	(that) you were waiting
I understand	(that) it is difficult
We regret	your leaving us so soon
I don't know	what you are talking about

The following type of sentence is also frequent. Once more one may think of the phrase as being an object:

I hadn't heard	about his going
I didn't know	about your coming
I didn't know	about your finding a job
I forgot	about his asking me for a quick reply

All of these English expressions, varied as they may be, will have as their counterpart in Japanese ONLY ONE pattern. The very simplicity of the Japanese might create a problem. But once the student realizes how

many of his English concepts can be expressed by the simple Japanese pattern, he should be well on the way to eliminating the problem. And so let us look now at the Japanese pattern, first in isolation, then as part of a complete sentence.

THE PATTERN:

(1)	suru		KOTO / NO	'the fact of doing'
	shita		KOTO / NO	' " " of having done'
	shinai		KOTO / NO	' " " of not doing'
	shinakatta		KOTO / NO	' " " of not having done'
(2)	ii		KOTO / NO	'the fact that it is good'
	yokatta		KOTO / NO	' " " " it was good'
	yoku nai		KOTO / NO	' " " " it is not good'
	yoku nakatta		KOTO / NO	' " " " it was not good'
(3)	kirei	NA	KOTO / NO	'the fact that it is nice'
	kirei datta		KOTO / NO	' " " " it was nice'
	kirei ja nai		KOTO / NO	' " " " it is not nice'
	kirei ja nakatta		KOTO / NO	' " " " it was not nice'
(4)	gakusha	NA	KOTO / NO	'the fact that he is a scholar'
	gakusha datta		KOTO / NO	' " " " he was a . . . .'
	gakusha ja nai		KOTO / NO	' " " " he is not a . . .'
	gakusha ja nakatta		KOTO / NO	' " " " he was not a . . .'

It can be seen that verbs, adjectives, and quality nouns are made into nouns by KOTO and NO. In this way they can be used as subjects, objects, etc., the same as other nouns. This NO is not the particle; it is a noun which, at least in this pattern, means the same thing as KOTO:'fact', 'matter', 'thing' (in the abstract).

The verb and adjective forms preceding KOTO and NO are all PLAIN FORMS, notice. Not every Plain form of the verb and adjective may be used before KOTO and NO, however; DAROO and -KATTAROO forms are not used here.

Note that the particle NA appears here not only with a qualitative noun but also with an ordinary noun. The original reason might perhaps have been that a sequence like GAKUSHA NO NO would be peculiar, with two NO in succession. Or the reason might be found in the basic meaning of NA, which is really derived from NI ARU ('be in a certain state or condition'). Just as DA comes from DE ARU: D(e) A(ru) = DA, so N(i) A(ru) became NA. Therefore KIREI NA HITO literally means 'a person in the state of prettiness'. Though both DA and NA basically mean the same thing, how-

ever, they are not used interchangeably. GAKUSHA NA NO is used, but not GAKUSHA DA NO. Still, the Formal equivalent of DA can be used instead of NA, so that in Formal speech GAKUSHA NA KOTO/NO becomes GAKUSHA DE ARU KOTO/NO.

Let us see now how noun clauses function within a sentence. One set of examples will show noun clauses as subjects; another will show them as objects; and a third will show them as terms of comparison.

KEY EXAMPLES (A)

1. [ofuro+ni/hairu+koto+ŋa+ski+des]
   Ofuro ni hairu koto ga suki desu.
   'I like to get into an ofuro.'

2. [okʸak+saŋ+ŋa+kuru+koto+o/širimasen+dešta]
   Okyakusan ga kuru koto o shirimasen deshita.
   'I did not know that a visitor was coming.'

3. [basu+de+iku+no+to/deŋša+de+iku+no+to/dotči+ŋa+beŋri+dešoo]
   Basu de iku no to densha de iku no to dotchi ga benri deshoo?
   'Which is more convenient, going by bus, or by train?'

STRUCTURE FRAME (A)

"DOING such-and-such"			
1 OFURO NI HAIRU	KOTO/NO	GA	SUKI DESU
Muri o shinai	koto/no	ga	taisetsu desu
Asa hayaku sampo suru	koto/no	ga	karada ni ii desu
Onna no hito wa hanasu	koto/no	ga	joozu desu

"THAT..."; "TO..."			
2 OKYAKU SAN GA KURU	KOTO/NO	O	SHIRIMASEN DESHITA
Kare wa oyogu	koto/no	o	oboemashita
Kamakura Eki de oriru	koto/no	o	wasuremashita
Kodomo ni jitensha ni noru	koto/no	o	oshiemashita

"DOING this or DOING that"						
3 BASU DE IKU	NO	TO	DENSHA DE IKU	NO	TO	DOTCHI GA BENRI DESHOO
Yama ni noboru	no	to	umi ni iku	no	to	dotchi ga ii desu ka
Hooku de taberu	no	to	hashi de taberu	no	to	dotchi ga hayai desu ka
Yaita	no	to	yakanai	no	to	dotchi ga ii desu ka

REMARKS

1. For terms of comparison (third section) NO is much more commonly used than KOTO. Use of the latter, however, would not be incorrect.

2. In the second section are included two types of sentences, looked at from the English point of view. One type contains a noun clause beginning with 'that', as in the Key Example. The other type contains a clause beginning with 'to': 'He learned to swim'; 'I taught the child how to ride a bike'.

3. In Japanese, however, sentences in the first two sections contain exactly the same kind of clause. Perhaps very literal translations will help to bring this out:

'The enter-the-ofuro thing is liked.'
'I didn't know the visitor-was-coming thing.'
'He learned the swim thing.'

The same kind of clause, but using adjectives, qualitative nouns, and nouns instead of verbs, will be explained here FOR RECOGNITION. There is an easier and more conversational way of expressing the same ideas, so it is not necessary to learn this pattern for production.

STRUCTURE FRAME (B)

1	EKI KARA	TOOI	KOTO/NO	GA	KETTEN DESU NE
	Ki ga	mijikai	KOTO/NO	GA	kare no ketten desu
	Kono mondai ga	muzukashii	KOTO/NO	WA	yoku wakarimashita
2	KODOMO NI OKANE NO	TAISETSU	NA KOTO/NO	O	OSHIEMASHITA
	Sono hito ga	yuumei	NA KOTO/NO	O	shirimasen deshita
	Sono hito no	majime	NA KOTO/NO	WA	yoku wakarimashita
3	ANO HITO GA	KANEMOCHI	NA KOTO/NO	O	SHIRIMASEN DESHITA
	Sono hito ga	usotsuki	NA KOTO/NO	O	minna shitte imasu
	Ano hito ga	gakusha	NA KOTO/NO	WA	sugu wakarimashita

The English equivalents of the three main examples above are:

1. 'Its being far from the station is a point against it.'
2. 'I taught my children the value of money.'
3. 'I did not know that he was a wealthy man.'

In the case of nouns (third section) DE ARU may be used instead of NA. The style then becomes Formal.

PRACTICE

1. Make complete sentences of the following. Be sure to use KOTO or NO after the verbs.

EXAMPLES: sushi suki desu hanasu suki desu
Sushi ga suki desu. Hanasu koto ga suki desu.

1) oshieru	suki desu
2) ame no hi	kirai desu
3) ofuro ni hairu	suki desu
4) ginkoo o sagasu	kantan desu
5) ano hito no hanashi	yasashii desu
6) mane o suru	muzukashiku arimasen
7) nihonryoori o tsukuru	joozu desu
8) ano hito, nihongo no taipu	heta desu
9) anata hitori de shita	rippa desu
10) muri o shinai	taisetsu desu
11) nigiyaka na tokoro e iku	iya desu
12) kono mise no niku	dame desu ne
13) sensei no hanashi o yoku kiku	taisetsu desu
14) kanji o minna oboeru	muri desu
15) asa hayaku sampo suru	karada ni ii desu

2. Replace the capitalized words by the words in parentheses.

EXAMPLE: TOKEI o wasuremashita. (SORE O KAU)
Sore o kau no o wasuremashita.

1) SORE o shirimasen deshita. (KYAKU GA KURU)
2) Zushi no eki de KABAN o wasuremashita. (ORIRU)
3) Kare wa GO o oboemashita. (ASOBU)
4) Kare wa OYOGU koto o oboemashita. (ATARASHII KOTOBA)
5) SONO MONDAI wa wakarimashita. (MUZUKASHII)
6) Kare wa YASUMU koto o shirimasen. (OSAKE)
7) Kodomo ni SORE o oshiemashita. (OKANE GA TAISETSU)
8) Watashi wa SORE o shirimasen deshita. (ANATA GA KURU)
9) OKANE o wasuremashita. (MADO O SHIMERU)
10) Kare ga taihen MAJIME NA KOTO wa wakarimashita. (YASASHII)
11) Ano hito wa YAMA ga suki desu. (ARUKU)

12) KABAN o wasuremashita. (SORE O TOMODACHI NI HANASU)
13) DENSHA GA KITE IRU no o shirimasen deshita. (SONO NYUUSU)
14) Koko kara UMI ga miemasu. (FUNE GA MINATO NI HAIRU)
15) SONO KOTO o shirimasen deshita. (OKANE O OTOSHITA)

3. Make full sentences using the words in parentheses.

EXAMPLE: Dotchi ga ii desu ka? (KOOHII, KOKOA)
Koohii to kokoa to dotchi ga ii desu ka?

1) Dotchi ga ii desu ka? (YAMA NI NOBORU, UMI NI IKU).
2) Dotchi ga tsugoo ga ii desu ka? (KONGETSU NO OWARI, RAIGETSU NO HAJIME)
3) Dotchi ga hayai desu ka? (BASU DE IKU, DENSHA DE IKU)
4) Dotchi ga hayai desu ka ? (FUNE, JIDOOSHA)
5) Dotchi ga suki desu ka? (YAITA, YAKANAI)
6) Onaji ja arimasen. (SHITTE IRU, OSHIERU)
7) Anata ga yoku shitte imasu. (ASOBU, TABERU)
8) Kodomo ni oshiemashita. (OYOGU, JITENSHA NI NORU)
9) Watashi wa yoku shitte imasu. (KANADA, MEKISHIKO)
10) Ano hito wa yuumei desu. (WASURERU, HITO GA II)
11) Ano hito ni naraimashita. (SUKII, SUKEETO)
12) Taihen na chigai desu. (JIBUN DE KANGAERU, HITO NI KIKU)
13) Ano hito wa yoku dekimasu ne. (MANDORIN, GITAA)
14) Ano hito wa yoku dekimasu ne. (KANJI O YOMU, KAKU)
15) Yokohama made denshachin wa onaji desu ka? (KOKUDEN DE IKU, KEIHIN KYUUKOO DE IKU)

4. Translate into Japanese:

1) I forgot to close the door.
2) Don't forget to put the dog out at night.
3) To do such a thing is dangerous.
4) Studying until so late will ruin your health.
5) It is not true that he did it.
6) I like walking.
7) I like swimming.
8) I like walking and swimming.
9) I knew that he was there.
10) It is very pleasant to talk with him.
11) I did not know you were coming.
12) I taught my dog to jump.
13) I did not know about his being sick.
14) I forgot to buy the vegetables.
15) He is good at swimming.
16) He is not too good at writing Japanese characters.
17) What do you like more, working or playing?
18) Which is faster, going by bus or by train?
19) Which is cheaper, buying it or making it oneself?
20) He is good at both reading and writing <u>kanji</u>.

2 MODIFICATION OF NO: TWO IMPORTANT PATTERNS

KEY EXAMPLES

1. [fune+ŋa/minato+o+deru+no+o/mite+imas]
   Fune ga minato o deru no o mite imasu.
   'I am watching the ships leaving the harbor.'

2. [biiru+no/ŧumetai+no+wa/oišii+des]
   Biiru no tsumetai no wa oishii desu.
   'Cold beer tastes good.'

STRUCTURE FRAME

1

FUNE GA MINATO O DERU	NO	O	MITE IMASU
Berafonte ga utau	NO	O	kikimashita
Kare ga koko ni kuru	NO	O	matte imasu
Anata o yonde iru	NO	GA	kikoemasen ka
Kare ga mukoo kara kuru	NO	NI	aimashita

2

BIIRU	NO	TSUMETAI	NO	GA	OISHII DESU
Mizu	NO	tsumetai	NO	O	kudasai
Mikan	NO	oishii	NO	O	takusan kaimashita
Kutsu	NO	chiisai	NO	WA	ashi ga itai desu
Jibiki	NO	ooki NA	NO	O	kashite kudasai

REMARKS

1. KOTO is not used in these types of sentences.

2. The modifier of the NO in the first group of sentences is a complete clause. Its subject, when present, is signaled with GA or (under the conditions noted on p. 375) with NO. The student should note the difference between:

(a) Minato o deru fune o mite imasu.
(b) Fune ga minato o deru no o mite imasu.

In the latter case it is not the ships, precisely, that one is watching, but the process of their leaving the harbor.

3. In the second group of sentences, NO is modified by an adjective or a qualitative noun, and both together are in turn modified by a noun with NO. This noun modifier may, however, be conceived of as a subject signaled by NO, if this will help the student more than conceiving of it as a noun modifier.

The meaning of the pattern is not difficult to grasp. It emphasizes in some way, though not with extreme forcefulness, the adjective. TSUMETAI MIZU O KUDASAI is merely 'May I have some cold water please?'; MIZU NO TSUMETAI NO O KUDASAI is 'May I have some cold water please?' (There are several degrees of stress that can be put on the word cold in English. By underlining the word here we do not intend to show a heavy stress on the word; but we do wish to show that some stress is laid there by the Japanese pattern.)

The noun modifier (or subject) can also be stated as the topic:

BIIRU WA TSUMETAI NO GA OISHII DESU.

PRACTICE

1. Combine the following pairs of sentences into one sentence, using the pattern described in the first portion of the Frame.

EXAMPLE: Fune ga minato o demasu. Watashi wa sore o mite imasu.
Fune ga minato o deru no o mite imasu.

1) Hideo san ga heya ni hairimashita. Sore o mimashita.
2) Suzuki san ga sakki dekakemashita. Sore o mimashita.
3) Sakura ga saite imasu. Sore ga miemasu.
4) Masao san ga utatte imasu. Sore ga kikoemasu.
5) Nomura san ga denwa o kakemasu. Sore ga kikoemasu.
6) Berafonte ga utaimasu. Sore o kikimashoo.
7) Moo sugu hi ga demasu. Koko kara sore ga miemasu.
8) Niwa ni kirei na hana ga saite imasu. Sore o mitsukemashita.
9) Kare ga koko e kimasu. Sore o matte imasu.
10) Anata ga soko ni imasu. Sore ga wakarimasen deshita.
11) Taisetsu na tegami ga beddo no shita ni aru. Sore o mitsukemashita.
12) Kare ga mukoo kara kimasu. Kare ni aimashita.
13) Ano yama no ue ni hito ga imasu. Sore ga miemasen ka?
14) Tonari no heya de rekoodo o kakete imasu. Sore ga kikoemasu.
15) Anata o yonde imashita. Sore ga kikoemasen deshita ka?
16) Yasumi ni narimasu. Minna sore o matte imasu.
17) Seitotachi ga gurando de undoo shite iru. Sore o okyakusan ni misemashita.
18) Ono san ga kotchi e kimasu. Kare ni aimashita.
19) Tokei ga kowaremashita. Kare wa tokei o naosu no ga joozu desu.
20) Genkan no beru ga kowarete imasu. Sore ga kinoo wakarimashita.

2. Change the following sentences as indicated in the example.

EXAMPLE: Atsui ocha o nomimashoo.
Ocha no atsui no o nomimashoo.

1) Tsumetai suika wa oishii desu ne.
2) Oishii nashi o takusan kaimashita.
3) Kyoo wa ii sakana ga arimasu ka?
4) Watashi wa mada muzukashii kanji o shirimasen.
5) Ooki na jibiki o chotto kashite kudasai.
6) Kore wa jootoo na uuru de koshiraemashita.
7) Umi no naka ni shizunda fune ga miemashita.
8) Sono kooba ni wa kowareta jidoosha ga ippai arimasu.
9) Oboeta kanji wa daitai sen desu.
10) "Kishuu" no oishii mikan wa takai deshoo.

3 NO THE HEAD OF THE MODIFICATION AS A SUBSTITUTION WORD

Study the following examples:

the situation	the sentences with NO
1 Sono MONDAI wa wakarimasu ka	1 Konna muzukashii NO wa wakarimasen
2 Kono KUTSU wa taihen takai desu	2 Motto yasui NO o misete kudasai
3 Anata wa ichiban nemui TOKI wa itsu desu ka	3 Ichiban nemui NO wa gogo niji desu
4 Kono KABAN wa daibu ookii desu	4 Moo sukoshi chiisai NO wa arimasen ka
5 DARE ga kono mado o kowashimashita ka	5 Kowashita NO wa watashi desu
6 Nagasaki-yuki no RESSHA wa 10-ji 5-fun desu ka	6 10-ji 5-fun ni deru NO wa Kyooto-yuki desu
7 OTOOSAN ga Hokkaidoo ni sunde imasu ka	7 Hokkaidoo ni sunde iru NO wa ojiisan desu
8 Watashi no TORANJISUTAA wa moo kowaremashita	8 Kimi ga motte iru NO wa doo desu ka
9 Kono JIBIKI wa taihen fuben desu ne	9 Watashi wa taihen benri na NO o motte imasu yo
10 Kono SHASHIN o ichimai agemasu	10 Suki na NO o totte kudasai
11 Ano ooki na YAMA wa nan desu ka	11 Ano ooki na NO wa Asosan desu
12 Kare wa donna SUPOOTSU ga dekimasu ka	12 Kare ga joozu na NO wa sukeeto desu

REMARKS

1. Observe the English equivalents of some examples:

1. 'Do you understand that problem?' 'I don't understand such a difficult ONE.'

5. 'Who broke this window?' 'I am the ONE who broke it.'

9. 'This dictionary is not handy at all.' 'I have a very handy ONE, though.'

2. Note a parallel construction with NO, the particle:

1 Watashi wa Nihon no TOKEI o motte imasu. Anata wa?	1 Watashi wa Suisu NO o motte imasu
2 Watashi wa Nihon no EIGA ga suki desu. Anata wa?	2 Watashi wa Furansu NO ga daisuki desu
3 Kore wa dare no PEN desu?	3 Sore wa watashi NO desu

The capitalized NO look like substitutes for the capitalized nouns of the situation sentences, but they are not. In English, too, no noun is needed after the possessive case in such statements as: 'This is John's'.

PRACTICE

1. Replace the capitalized words, using NO. (These sentences are only used, of course, if the listener will know what the NO refers to.)

EXAMPLE: Soko ni aru SHINA wa ikura desu ka?
Soko ni aru no wa ikura desu ka?

1) Motto yasui MONO o misete kudasai.
2) Kinoo totemo benri na MONO o kaimashita.
3) Mado o kowashita HITO wa dare desu ka?
4) Kinoo neta JIKAN wa juuniji deshita.
5) Kimi ga motte iru MONO wa nan desu ka?
6) Konna muzukashii MONDAI wa wakarimasen.
7) Sakura ga saku TOKI wa shigatsu desu.
8) Watashi no suki na SUPOOTSU wa futtobooru desu.
9) Nikkoo e itta TOKI wa kyonen desu.
10) Ano ooki na YAMA ga Asosan desu.
11) Asoko ni mieru TOKORO ga kooen desu.
12) Watashi no soba ni iru HITO ga Kikuchi san desu.
13) Koko e kita KATA wa sono hito no oniisan desu.
14) Ano hito ga itte ita KOTO wa sono koto desu.
15) Kono basu wa konde imasu ne. Tsugi no suite iru BASU ni norimashoo.

2. Change each of the sentences as indicated in the example, making the words in capital letters the attribute of the sentence.

EXAMPLES: KINOO soko e ikimashita.
Soko e itta no wa KINOO desu.

Kinoo JUUNIJI ni nemashita.
Kinoo neta no wa JUUNIJI deshita.

1) Kesa ROKUJI ni okimashita.
2) ICHINEN MAE ni Nihon ni kimashita.
3) Sore o WATASHI ga kowashimashita.
4) YAMAMOTO YUUZOO ga kono hon o kakimashita.
5) Sakki DARE ga kimashita ka?
6) OJIISAN wa Hokkaidoo ni sunde imasu.
7) KYOOTO-YUKI wa juuji gofun ni demasu.
8) Sono eiga wa SANJI ni owarimasu.
9) YOSHIKAWA SENSEI ga kondo watashitachi o oshiemasu.
10) Kare wa SUKEETO ga totemo joozu desu.
11) Watashi wa AKI YORI NATSU ga suki desu ne.
12) KAIGAN O ARUKU KOTO ga watashi wa suki desu.
13) MAINICHI SAMPO SURU KOTO ga taisetsu desu.
14) Anata wa NANI ga ichiban hoshii desu ka?
15) Tookyoo de TOOKYOOTAWAA NI NOBOTTA KOTO ga ichiban tanoshikatta.

3. Using NO answer the following questions, or make an appropriate question for the given answers.

1. A: Dare ga kono utsukushii koppu o kowashimashita ka?
   B: . . . . . watashi desu.

2. A: Dare ga watashi no taisetsu na shatsu o araimashita ka?
   B: . . . . . watashi desu.

3. A: Itsu anata wa sono mondai o kangaemashita ka?
   B: . . . . . kinoo desu.

4. A: B san wa kinoo nanji goro nemashita?
   B: . . . . . goro deshita.

5. A: Watashi wa Suisu no tokei o motte imasu. Anata wa?
   B: . . . . .

6. A: Watashi wa kinoo Amerika no eiga o mimashita. Anata wa?
   B: . . . . .

7. A: Ookii no to chiisai no to takusan arimasu. B san no suki na no o totte kudasai.
   B: Soo desu ka? Ja watashi wa . . . . . torimasu.

8. A: . . . . .
   B: Soo desu yo. Kore wa watashi no desu.

9. A: . . . . .
   B: Ee, watashi no ni wa haitte imasen.

10. A: . . . . .
    B: Watashi wa koohii no tsumetai no ga ii desu.

11. A: . . . . .
    B: Ee, watashi wa anata no yonda no ga kikoemasen deshita.

12. A: . . . . .
    B: Ano hikooki ga deru no wa sanji nijuugofun desu.

13. A: Saitoo san ni aimashita ka, kinoo?
    B: Ee, Ginza o . . . . . aimashita.

14. A: Kinoo Tabuchi san o mimashita ka?
    B: Ee, ano mise kara . . . . . mimashita.

15. A: Bara ga kirei ni sakimashita ne.
    B: Soo desu ne. Demo bara no . . . . . ? . . . . . kirai desu.

4 KOTO FUNCTIONING AS AN ORDINARY NOUN

KOTO's most frequent use, even more than as a converter of verbs, etc., into nouns, is as an ordinary noun meaning 'thing' or 'matter'. The equivalent English expression will sometimes include 'ABOUT' or 'CONCERNING', as in: 'I forgot about her after so long'. Consider the following examples of some uses of KOTO:

1) Kono sekai de ichiban taisetsu na KOTO wa nan desu ka?
   'What is the most important THING in this world?'

2) Chotto hanasu KOTO ga arimasu.
   'I have SOMETHING to talk over with you.'

3) Watashi ni hanashita KOTO o chichi ni hanashite kudasai.
   'Tell Father WHAT you told me.'

4) Kanojo wa ano hito no KOTO o moo wasurete imasu.
   'She has forgotten all ABOUT him already.'

5) Hontoo ni ii KOTO o shimashita ne.
   'You have really done SOMETHING good.'

Now some simple exercises on KOTO:

1. Complete these sentences using KOTO. Try to find the normal English equivalent for each sentence.

1) Warau koto wa ii . . . desu.
2) Chotto hanasu . . . arimasu.
3) Watashi ni hanashita . . . moo ichido chichi no mae de hanashite ne.
4) Ano ko wa juunanasai de sonna . . . made shitte imashita.

5) Kono jidoosha no ii koto wa joobu . . . desu.
6) Ano hito no ii tokoro wa majime . . . desu.
7) Nihongo no benkyoo de iya na . . . kanji ga muzukashii . . . desu.
8) Ano hito no iya na tokoro wa sugu ni okoru . . . desu.
9) Watashi no kimochi wa moo kaeru . . . dekimasen.
10) Wasureru . . . wa tokidoki ii . . . desu.

2. Combine each of the following pairs of sentences into one sentence using KOTO as the noun head of a modifying clause, as illustrated in the example.

EXAMPLE: Anata wa mimashita. Sore o watashi ni hanashite kudasai.
Anata ga mita koto o watashi ni hanashite kudasai.

1) Watashi kara kikimashita. Sore o minna ni iwanai de kudasai.
2) Kinoo Tookyoo de omoshirokatta. Sore o hanashite kudasai.
3) Kono aida anata ga mimashita. Sore wa totemo taisetsu desu.
4) Komarimashita. Sore ga okimashita.
5) Shigatsu yuki ga furimashita. Sore wa totemo mezurashii desu.
6) Anata wa sore ga kirai desu. Sore o hayaku shinasai.
7) Anata wa sore o shimashita. Sore wa totemo warui.
8) Sore wa owarimashita. Sore o wasuremashoo.
9) Warawanai de kudasai. Totemo majime na hanashi desu.
10) Ninen mae anata ga hanashimashita. Watashi wa sore o kesshite wasuremasen.

3. In the spaces indicated use either NO or KOTO as the meaning dictates.

1) Kasa o wasureta . . . dare deshoo?
2) Saifu ga ochite iru . . . o mitsukemashita.
3) Ano hito wa aruku . . . ga suki desu.
4) Ichiban tanoshikatta . . . wa nan desu ka?
5) Mise no hito wa jootoo na . . . misemashita.
6) Sore o tomodachi ni hanasu . . . wasuremashita.
7) Hontoo ni ii . . . . shimashita ne.
8) Densha ga kite iru . . . o shirimasen deshita.
9) Moo minna kakimashita. Moo kaku . . . ga arimasen.
10) Watashi ga koko ni kita . . . kyonen no shigatsu deshita.
11) Kyoo okita . . . nanji deshoo?
12) Koko kara minato ni fune ga tomatte iru . . . miemasu.
13) Kinoo machi de mita . . . minna ni hanashite kudasai.
14) Koohii no atsui . . . ippai nomimashoo.
15) Anata wa shizuka na . . . ga suki desu ka?

THE FORM "NO DESU"

15.1 NO DESU, AN EXPLANATORY FORM

1 THE GRAMMATICAL FORM

	with VERBS			
Hanashi ga	ARU		N(O)	DESU
Tsutomeru tokoro ga	NAI		N(O)	DESU
Kembutsu ni	ITTA		N(O)	DESU
Kaisha ni	ITTE IRU		N(O)	DESU
	with ADJECTIVES			
Atama ga	ITAI		N(O)	DESU
Ojiisan wa mimi ga	TOOI		N(O)	DESU
Kono heya wa	SEMAI		N(O)	DESU
Totemo	ISOGASHII		N(O)	DESU
	with QUALITATIVE NOUNS			
Sore wa	KANTAN	NA	N(O)	DESU
Ano hito wa totemo	MAJIME	NA	N(O)	DESU
Kono hanashi wa	TAISETSU	NA	N(O)	DESU
Koko wa totemo	NIGIYAKA	NA	N(O)	DESU
	with NOUNS			
Watashi ga deta	GAKKOO	NA	N(O)	DESU
Ashita	SHIKEN	NA	N(O)	DESU
Ashita kara	RYOKOO	NA	N(O)	DESU
Kodomo no toki kara no	TOMODACHI	NA	N(O)	DESU

REMARKS ON THE FORM: Since this NO is the noun seen in the previous lesson, it will be modified, of course, by verbs and adjectives without any intervening particles, and by nouns and qualitative nouns with the particle NA. The NO in this pattern is very often abbreviated to N (which receives the timing of a full syllable).

2 THE STRUCTURAL MEANING

1. Basically, the meaning of a sentence does not change by the addition of NO DESU to it. However, the presence of NO DESU adds certain overtones to the statement, for it indicates some EXPLANATION, either of what was said or done, or will be said or done, and as such always suggests some context or situation. Contrast sentences without and with NO DESU:

(a) HANASHI GA ARIMASU.
'I have something to tell you.'

CHOTTO MATTE KUDASAI. HANASHI GA ARU N DESU.
'Just a moment please. I have something to tell you.'
('Hanashi ga aru n desu' explains why the other is requested to wait.)

(b) TSUTOMERU TOKORO GA NAI DESU.
'There are no jobs available anywhere.'

"OOTA SAN WA TSUTOMETE IMASEN NE."
"TSUTOMERU TOKORO GA NAI N DESU."
(Oota san explains why he is not employed.)

(c) OMOSHIROI DESU KA, SONO HON WA?
(You ask of someone who is reading one.)

OMOSHIROI N DESU KA?
(You ask of someone whose attention is visibly absorbed, or who has broken into a smile or a laugh.)

(d) ARE WA DOO SHIMASHITA KA?
'What happened to that business (you told me about)?'

DOO SHITA N DESU KA?
'What's the matter?'

(In the first case you merely asked your friend a question for information. In the second case you are asking for an explanation of his worried look or his sickly appearance or his unusual haste or the like. If he were not looking well his answer might be: ATAMA GA ITAI N DESU.)

2. Various types of explanation are possible. For instance, the following is an explanation of origin:

KORE WA GINIA NO KITTE DESU, TOMODACHI NI MORATTA N DESU.
'This is a stamp from Guinea. I got it from a friend.'

The following explains the reason why something should be done:

HAYAKU KITE KUDASAI. MINNA MATTE IRU N DESU.
'Hurry up! Everybody is waiting for you.'

3. NO DESU is frequently used in questions introduced by words of question. The reason is that such a question often presupposes a certain amount of knowledge already, knowledge for which the questioner is seeking additional information or some explanation. "Who is coming?", for instance, presupposes that the questioner knows someone is coming. One could ask DARE GA KIMASU KA, but by asking DARE GA KURU N DESU KA one indicates a desire to have some explanation for an already known fact. For this reason DOOSHITE 'how?' and NAZE 'why?' are quite commonly followed by the NO DESU pattern:

DOOSHITE IWANAI NO DESHOO?
'How is it that he won't tell?'

NAZE SONNA KOTO O ITTA N DESHOO?
'Why did he say such a thing?'

4. A literal translation of the NO DESU (namely: 'it is a fact that.. ...') does not help one understand the pattern as much as seeing a number of situations and cases in which it should be used. For this reason, the drills try to include as wide a range of daily situations as possible.

3 SITUATIONS WITH NO DESU

KEY EXAMPLES

1. [čotto+matte+kudasai #hanaši+ŋa+arun+des]
Chotto matte kudasai. Hanashi ga aru n desu.
'Wait a moment please. I have something to tell you.'

2. [tabuŋ/kaze+dešoo# atama+ŋa/itain+des]
Tabun kaze deshoo. Atama ga itai n desu.
'Maybe it's a cold. My head aches.'

3. [suŋu+ni+dekimašta# sore+wa+kantan+nan+des]
Sugu ni dekimashita. Sore wa kantan na n desu.
'I did it in no time. There's nothing to it.'

4. [mukoo+ni+mieru+no+ŋa/gakkoo+des#wataši+ŋa+deta/gakkoo+nan+des]
Mukoo ni mieru no ga gakkoo desu. Watashi ga deta gakkoo na n desu.
'That's a school you see over there. It's the school I went to.'

STRUCTURE FRAME

	The statement or situation which NO DESU explains	The statement with NO DESU
1	CHOTTO MATTE KUDASAI	HANASHI GA ARU N(O) DESU
	Oota san wa ima tsutomete imasen ne	Ee, tsutomeru tokoro ga nai n(o) desu
	Sengetsu Kyooto e ikimashita	Kembutsu ni itta n(o) desu
	Chichi wa ima uchi ni imasen	Kaisha ni itte iru n(o) desu
2	TABUN KAZE DESHOO	ATAMA GA ITAI N(O) DESU
	Motto ookii koe de hanashite kudasai	Ojiisan wa mimi ga tooi n(o) desu
	Tonari no heya ni ikimashoo	Kono heya wa semai n(o) desu
	Ikeda san wa kimasen ne	Tabun isogashii n(o) deshoo
3	SUGU NI DEKIMASHITA	SORE WA KANTAN NA N(O) DESU
	Ano hito wa yoku hataraki-masu ne	Ee, ano hito wa totemo majime na n(o) desu
	Yoku kiite kudasai	Kore wa taisetsu na n(o) desu
	Zuibun hito ga dete imasu ne	Ee, koko wa totemo nigiyaka na n(o) desu
4	MUKOO NI MIERU NO WA GAKKOO DESU	WATASHI GA DETA GAKKOO NA N(O) DESU
	Yoku benkyoo shimasu ne	Ashita shiken na n(o) desu
	Minna yorokonde imasu	Ashita kara ryokoo na n(o) desu
	Kochira wa Ooyama san desu	Kodomo no toki kara no tomodachi na n(o) desu

NOTE: In conversation the explanatory remark is often given first:

KORE WA TAISETSU NA N DESU. YOKU KIITE KUDASAI.

PRACTICE

1. In the following sentences the second part is an explanation of the first one. According to the meaning of each situation use NO DESU or NO DESHOO in the explanatory sentences.

EXAMPLE: Sengetsu Kyooto e ikimashita.
Kembutsu ni ikimashita.
Sengetsu Kyooto e ikimashita.
Kembutsu ni itta n desu.

1) Kore wa Ginia no kitte desu. Tomodachi ni moraimashita.
2) Kore wa Hokkaidoo no miyage desu. Ani ga kuremashita.
3) Sono hikooki wa ochimashita. Umi ni ochimashita.
4) Chichi wa ima uchi ni imasen. Kaisha e itte imasu.
5) Haha wa hiru sugi ni dekakemashita. Tabun kaimono ni itta deshoo.
6) Kochira wa Abe san desu. Gakkoo no toki kara no tomodachi desu.
7) Watashi wa machigatte imashita. Ano hito no hoo ga tadashikatta desu.
8) Ano hito wa tonari ni sunde iru Ino san desu. Daigaku de oshiete iru.
9) Yoku benkyoo shimasu ne. Ashita shiken desu.
10) Mukoo ni mieru no wa ginkoo desu. Watashi ga tsutomete iru ginkoo desu.

2. Decide which sentence in each of the following pairs is the explanatory sentence, and use NO DESU or NO DESHOO with it. Put the explanatory sentence after the situation sentence.

EXAMPLE: Hanashi ga arimasu. Chotto matte kudasai.
Chotto matte kudasai. Hanashi ga aru n desu.

1) Minna matte imasu. Hayaku kite kudasai.
2) Sore wa kantan desu. Sugu ni dekimashita.
3) Sono heya wa semai desu. Watashi wa karimasen deshita.
4) Jikan ga arimasen. Sukoshi isogimashoo.
5) Ashita kara ryokoo desu. Minna yorokonde imasu.
6) Watashi wa atama ga itai desu. Tabun kaze o hiita deshoo.
7) Futari kimasen. Mada dekakeru koto ga dekimasen.
8) Koko no tokoro ga wakarimasen. Chotto setsumei shite kudasaimasen ka?
9) Miyata san wa kaisha o yasunde imasu. Tabun byooki desu.
10) Uchi no ojiisan wa mimi ga tooi desu. Motto ooki na koe de hanasu hoo ga ii desu.

3. In the following, B is giving an explanation for what is said by A. Make correct use of NO DESU or NO DESHOO in the statements of B.

EXAMPLE: (A is looking at the watch B is wearing)
A: Ii tokei desu ne. B: Ee, oji ga kureta n desu.

1) A: Yoku benkyoo shimasu ne. B: (Ashita shiken ga arimasu)

2) A: Masao san wa rusu desu ka?B: (Eiga ni itte imasu)

3) A: Ikeda san wa kimasen ne. B: (Tabun isogashii deshoo)

4) A: Muzukashii kotoba o shitte imasu ne. B: (Jibiki de mimashita)

5) A: Mada dekakenai n desu ka?(B had said he would go for a walk)
B: (Ame ga futte imasu)

6) A: Zuibun joozu desu ne.(hearing C play the piano)
B: (Kodomo no toki kara naratte imasu)

7) A: Uchi ga sugu wakarimashita ka? (B has come to visit A)
B: (Chikaku de kikimashita)

8) A: Kirei na ehagaki desu ne. (about one of B's album postcards)
B: (Watashi ga sunde ita machi no kooen desu)

9) A: Garasu no kowareta oto ga shimashita ne.
B: (Tabun kodomo ga booru o nageta deshoo)

10) A: Zuibun hito ga dete imasu ne.(both are walking along a busy street)
B: (Kono machi de ichiban nigiyaka na tokoro desu)

4. Select the sentence that is appropriate in the given situation.

1) When asking someone whether she is going shopping today or not:
a) Kyoo kaimono ni ikimasu ka?
b) Kyoo kaimono ni iku n desu ka?

2) After someone suddenly tells you he is going to Brazil:
a) Burajiru e ikimasu ka?
b) Burajiru e iku n desu ka?

3) When seeing someone getting ready to go out:
a) Dekakemasu ka?
b) Dekakeru n desu ka?

4) After a visitor says he ought to be leaving now:
a) Moo dekakemasu ka?
b) Moo dekakeru n desu ka?

5) Proudly showing someone a picture:
a) Kono e, ii deshoo.
b) Kono e, ii n deshoo.

6) A doctor is treating a patient's injured hand. The patient has a pained look on his face. Seeing this, you say to a companion:

a) Itai deshoo.
b) Itai no deshoo.

7) To someone who is carrying a big suitcase:

a) Omoi deshoo.
b) Omoi n deshoo.

8) A mother sees her son smiling while reading a book and says to the father:

a) Omoshiroi hanashi deshoo.
b) Omoshiroi hanashi na n deshoo.

9) A mother hands her son a book saying, "This is an interesting book. Would you like to read it?" A little while later:

a) Omoshiroi deshoo.
b) Omoshiroi n deshoo.

10) When you are walking down the street you see some students running to school. You think to yourself:

a) Osoi deshoo.
b) Osoi n deshoo.

5. Choose that answer of B which better fits the statement made by A.

1) A: Zuibun ookii oto desu ne.
B: Ee, hikooki ga tonde imasu.
Ee, hikooki ga tonde iru n desu.

2) A: Moo kite imasu ka?
B: Tabun kite iru deshoo.
Tabun kite iru n deshoo.

3) A: Zuibun inu ga naite imasu ne.
B: Ee, hito ga tootte iru deshoo.
Ee, hito ga tootte iru n deshoo.

4) A: Tonari no heya de hanashigoe ga kikoemasu ne.
B: Okyaku ga kite iru deshoo.
Okyaku ga kite iru n deshoo.

5) A: Takeo san wa osoi desu ne. (He'd promised to come at ten. It's almost that now.)
B: Moo kuru deshoo.
Moo kuru n deshoo.

6) A: Asa kara ban made konna ni urusai n desu ka?
B: Ee, sugu chikaku ni kooba ga arimasu.
Ee, sugu chikaku ni kooba ga aru n desu.

7) A: Hidoi kaze deshita ne.(the day after a storm)
B: Densha wa mada ugoite inai deshoo ne.
Densha wa mada ugoite inai n deshoo ne.

8) A: Kinoo ichinichijuu yama o arukimashita.
B: Zuibun tsukareta deshoo.
Zuibun tsukareta n deshoo.

9) A: Ano ko, doo shita n deshoo. (seeing a child walking along looking this way and that)
B: Otoshita mono o sagashite iru deshoo.
Otoshita mono o sagashite iru n deshoo.

10) A: Zuibun imasu ne.(the station platform is packed)
B: Soo desu ne, densha ga okurete iru deshoo.
Soo desu ne, densha ga okurete iru n deshoo.

6. Make questions of the statements below, using NO DESU in each.

EXAMPLE: PIANO o naratte imasu.
NANI o naratte iru n desu ka?

1) HAGINO SAN ga kimasu.
2) TOOKYOO EKI de sono hito ni aimashita.
3) Sano san wa ASHITA NO ASA dekakemasu.
4) Kono kanji wa KOO yomimasu.
5) Kinoo ano mise de KIMONO o kaimashita.
6) KOCHIRA no hoo ga tadashii desu.
7) ASOKO made ikimasu.
8) Sore wa KAZUO SAN ni moraimashita.
9) Kimiyo san wa OTOTOI kara yasunde imasu.
10) Kaisha made TAKUSHII de ikimashita.
11) Sensei wa KOO itte imashita.
12) YASASHII nihongo no hon o yomimashita.
13) TONARI no HARUKI SAN to ryokoo ni ikimasu.
14) Kono booru wa TENISU ni tsukaimasu.
15) EKI kara denwa o kakemasu.

7. Formulate questions for each of the answers given below.

EXAMPLES: Tookyoo e ikimasu.
the ques.: Doko e ikimasu ka?

Tookyoo e iku n desu.
the ques.: Naze gakkoo e ikimasen ka?

1) Iya, ookii desu yo.
2) Ame ga futte iru n desu.
3) Atama ga itai n desu.
4) Atama ga itai desu.
5) Sugu soko ni kooba ga aru n desu.

6) Kuni kara haha ga Nihon ni kuru n desu yo.
7) Juuichiji ni kimasu.
8) Ee, taihen omoshiroi desu.
9) Ee, taihen omoshiroi n desu.
10) Densha ga okureta n desu.

15.2 NO DESU IN EMPHATIC SENTENCES

1 NO DESU WITH EMPHATIC FORMS

1) ITTAI itsu hajimeru n(o) desu ka?
'When on earth are you going to start?'

2) ITTAI dare na n(o) desu ka?
'Who on earth are you?'

3) HONTOO NI wakaranai n(o) desu.
'I really don't understand at all.'

4) TASHIKA NI machigai ja nai n(o) desu.
'It isn't a mistake, I'm positive.'

5) DOOSHITEMO shinjiru koto ga dekinai n(o) desu.
'For the life of me I cannot believe that.'

6) KONO MIMI DE TASHIKA NI kiita n(o) desu.
'I'm positive. I heard it with my own ears.'

7) KONO ME DE TASHIKA NI mita n(o) desu.
'I'm positive. I saw it with my own eyes.'

8) IKU N(O) DESU KA IKANAI N(O) DESU KA?
'Are you going or aren't you?'

Observe in particular the word ITTAI, which is nearly always followed by NO DESU. ITTAI does not have a direct equivalent word in English, but its mood can very accurately be captured by various emphatic expressions:

ITTAI doko e itte ita n desu ka?
'For heaven's sake where have you been?'

ITTAI naze sonna koto o suru n desu ka?
'Really now! What do you mean by doing such a thing?'

ITTAI nani o shite ita n desu ka?
'What the dickens have you been doing?'

ITTAI, however, is not necessarily limited to the slangy or very colloquial level of speech.

Note that all of the above sentences are very emphatic in one way or other. Some are exclamatory, some are strong affirmations (as though some previously made statement had been questioned), and one, the last one, is a strongly worded alternative question.

2 NO DESU TO STRESS AN ALTERNATIVE

NO DESU is used when one wants to assert something in contrast to some other thing. The things contrasted may both be expressed:

1. Atama wa itaku arimasen. Mimi ga itai n desu.
   'It is not my head but my ear that hurts.'
2. Watashi wa shirimasen. Ano hito ga shitte iru n desu.
   'He is the one who knows it, not I.'
3. Kono mondai wa kantan desu. Tsugi ga fukuzatsu na n desu.
   'This problem is still easy; it's the next one that's hard.'
4. Watashi wa mimasen deshita. Tomodachi ni kiita n desu.
   'I didn't see it myself, I heard it from a friend of mine.'

Or one of the contrasts can be implied:

5. Watashi wa kyoo no hoo ga tsugoo ga ii n desu.
   'Today is a more convenient time for me.'
6. Kore kara hanasu tokoro ga taisetsu na n desu.
   'What I am going to talk about next is the important part.'
7. Ashita yuku tokoro wa mada yoku shiranai n desu.
   'I still don't know too well where we're going tomorrow.'
8. Soo na n desu.
   'That is the way it is.'(implying: 'not the contrary')
9. Watashi ga mae kara hoshikatta no wa kore na n desu.
   'This is what I've wanted for a long time.'

PRACTICE

Change the following into emphatic sentences with NO DESU.

1) Soo desu.
2) Soo de wa arimasen.
3) Kore kara hanasu koto wa taisetsu desu.
4) Watashi wa kyoo no hoo ga tsugoo ga ii desu.
5) Kinoo atta hito kara kono hanashi o kikimashita.
6) Watashi ga hon o karita hito wa ani no tomodachi desu.

7) Gakkoo kara (uchi e) kaeru tochuu de sono hito ni aimashita.
8) Kinoo ano hito ga itta koto wa minna hontoo deshita.
9) Kono mondai wa kantan desu. Tsugi ga fukuzatsu desu.
10) Watashi ga nagai aida hoshikatta no wa kore desu.
11) Soko e kita no wa watashi no shiranai hito desu.
12) Watashi wa sore o minakatta yo. Tomodachi kara kikimashita.
13) Mimi wa itaku arimasen. Ha ga itai desu.
14) Watashi wa shirimasen. Oniisan ga shitte imasu.
15) Ashita yuku tokoro wa mada yoku shirimasen.

3 NO DESU WITH NANTE OR NAN TO YUU (FOR FUTURE REFERENCE)

STRUCTURE FRAME

1	NANTE	YOKU DEKIRU	N(O)	DESHOO
		joozu ni utau	n(o)	deshoo
		yoku taberu	n(o)	deshoo
2	NANTE	OMOSHIROI	N(O)	DESHOO
		muzukashii	n(o)	deshoo
		okashii	n(o)	deshoo
3	NANTE	HETA	NA N(O)	DESHOO
		hen	na n(o)	deshoo
		shinsetsu	na n(o)	deshoo
4	NANTE/ NAN TO YUU	HITO	(NA N(O))	DESHOO
		fuku	(na n(o))	deshoo
		namakemono	(na n(o))	deshoo
5	NANTE/ NAN TO YUU	YOKU DEKIRU HITO	(NA N(O))	DESHOO
		joozu ni utau hito	(na n(o))	deshoo
		yoku taberu kodomo	(na n(o))	deshoo
6	NANTE/ NAN TO YUU	OMOSHIROI HITO	(NA N(O))	DESHOO
		muzukashii kotoba	(na n(o))	deshoo
		okashii kao	(na n(o))	deshoo
7	NANTE/ NAN TO YUU	HETA NA KANJI	(NA N(O))	DESHOO
		shinsetsu na hito	(na n(o))	deshoo
		hen na koto	(na n(o))	deshoo

REMARKS

1. NANTE: introduces a strongly exclamatory sentence, in the same way in which 'what a' or 'how' will introduce similar exclamatory sentences in English. The main examples in the Frame might be translated thus:

1. 'What an able fellow!'
2. 'How interesting!'
3. 'How clumsy (he is)!'
4. 'What a fellow!'
5. 'What a capable person!'
6. 'What an interesting fellow!'
7. 'What crude kanji!'

2. NANTE is a shortened form of NAN TO YUU and the more conversational of the two. It signals emotional emphasis. NAN TO YUU is more formal than NANTE; it can be used only when a NOUN follows (because the verb YUU has to modify some noun head). Remember that YUU is the same as the IU listed in dictionaries; IU is always pronounced YUU.

3. Note that when a noun is used the (NA) NO may be omitted. If it is used the expression becomes more emphatic.

4. Verbs cannot be used by themselves; they must be modified. Therefore, though in English one may say 'How he sings!', in Japanese one says 'How well he sings!', 'How awfully he sings!', etc.

5. Some occasions when this pattern is used:

(a) A mother scolding her child for getting his clothes all dirty (NANTE KITANAI FUKU DESHOO, or simply NANTE FUKU DESHOO);

(b) A mother scolds her child for playing instead of studying (OMAE WA NANTE NAMAKEMONO DESHOO);

(c) One is deeply impressed by a beautiful landscape or a beautiful view;

(d) One has received a very fine gift.

6. Since occasions for using this pattern will be rare, especially at this stage of the student's work, the material has been labeled "For Future Reference". Two drills, however, are given. They are designed to show the range of use of this pattern.

PRACTICE

1. Make sentences of the type shown in the Frame.

EXAMPLE: ookii — NANTE OOKII N DESHOO.

1) atsui
2) shinsetsu
3) mazui
4) nigiyaka

5) kuchi ga joozu
6) michi ga warui
7) yoku neru
8) omoshiroi hito
9) hayaku hashiru
10) kaze ga tsuyoi
11) ii keshiki
12) kirei na kodomo
13) yoku warau hito
14) yoku dekite iru

15) genki no ii	kodomo
16) ookii	tatemono
17) kirei	hana
18) samui	hi
19) ii	tenki
20) hiroi	niwa
21) heta	ji
22) shizuka	yoru
23) se ga takai	hito
24) hoshi ga kirei	yoru
25) atama ga ii	hito

2. Change the following into exclamatory sentences, as shown in the example. The sentences given below are of the ORDINARY conversational style; they do not have the strongly emotional force of sentences with NANTE . . . . NO DESHOO.

EXAMPLE: Kore wa zuibun kirei na hana desu ne.
Kore wa nante kirei na hana na n deshoo.

1) Kono mondai wa zuibun muzukashii desu ne.
2) Kono machi wa zuibun nigiyaka desu ne.
3) Kore wa iro ga totemo kirei desu ne.
4) Hana ga zuibun kirei ni saite imasu ne.
5) Koko wa zuibun hiroi kooen desu ne.
6) Ano hito wa zuibun un no ii hito desu ne.
7) Ano gaijin wa totemo sei ga takai desu ne.
8) Kyoo wa taihen tsuyoku kaze ga fukimasu ne.
9) Kongetsu no zasshi wa tsumaranai hanashi ga ooi desu.
10) Asuko ni tomatte iru no wa zuibun ooki na fune desu ne.

15.3 NO DESU IN MILD CORRECTION

A pattern with NO DESU is very often used when telling a child the correct way to do something he has done incorrectly, or when giving him a slight admonition or calling his attention to some point of behavior. This usage is quite consistent with the basic use of NO DESU in EXPLANATIONS. Sentences of this type correspond somewhat to the English 'This is the way to do it', or 'This is how it's done'.

STRUCTURE FRAME

THE SITUATION	THE CORRECTION
A mother to her child who is slow in getting ready:	(SAKKI KARA) TOMODACHI GA MATTE IRU N DESU YO
To a boy who has already had enough to eat but wants more:	MOO TAKUSAN TABETA N DESHOO
To a child who wants to go across a very busy street:	JIDOOSHA NI KI O TSUKERU N DESU YO
To some boys playing outside in your garden:	KOKO DE ASOBU N JA ARIMASEN YO
To students making noise in class:	SHIZUKA NI SURU N DESU NE
To a student who has made a mistake in reading:	SORE WA KOO YOMU N DESU
To a child who keeps crying:	MOO NAKU N JA NAI YO

REMARKS

1. Since these sentences are said to children the NO is practically always abbreviated to N.

2. Of course, children may be corrected by forms in KUDASAI or NASAI. These are more polite ways of speaking. However, the pattern: N DESU is of frequent occurrence in daily conversation.

3. Note that negative corrections are given by saying N JA ARIMASEN, and not by putting the verb before N in the negative.

4. YO and NE occur often with statements of this kind in order to soften the overall effect, especially if the Familiar forms of DESU are used. The Familiar forms are appropriate here because the pattern is used mostly in addressing inferiors. Note the contrasting effects of the following, produced by the use of YO or NE or the omission of both:

Shizuka ni suru n da yo.(men's Familiar speech)
Shizuka ni suru n da ne.(soft and gentle)
Shizuka ni suru n da. (very strong and direct)

PRACTICE

1. Change the following into sentences of mild correction, either affirmative or negative as the meaning demands.

EXAMPLE: Issho ni ikimasu. ----ISSHO NI IKU N DESU
----ISSHO NI IKU N JA ARIMASEN

1) Majime ni hatarakimasu.
2) Sugu ni uchi e kaerimasu.
3) Minna to issho ni dekakemasu.
4) Michi no mannaka de asobimasu.
5) Shizuka ni hon o yonde imasu.
6) Yoru osoku made piano o hikimasu.
7) Abunai asobi o shimasu.
8) Kore wa taisetsu ni motte imasu.
9) Kono mondai o yoku kangaemasu.
10) Tsumaranai eiga o mi ni ikimasu.

2. Change the following requests into sentences of mild correction, either affirmative or negative as the meaning demands.

1) Jidoosha ni ki o tsuke nasai.
2) Rooka o hashiranai de kudasai.
3) Otonashiku asonde i nasai.
4) Sonna tokoro ni okanai de kudasai.
5) Shokuji no mae ni te o kirei ni arai nasai.
6) Sugu benkyoo shi nasai.
7) Ame no naka de asobanai de kudasai.
8) Gakkoo kara massugu uchi e kaeri nasai.
9) Michi no mannaka de asobanai de kudasai.
10) Sensei no yuu koto o shizuka ni kiki nasai.

3. Make sentences of mild correction for these situations:

1) To a student who is not paying attention in class.
2) To a child who just did something wrong.
3) To a child leaving without a raincoat on a cloudy day.
4) To some student who keeps playing after the bell has rung.
5) To a student who answers without thinking.
6) To a boy who takes something of yours without asking permission.
7) To a boy who is using bad language.
8) To a girl student who had better study well for tomorrow's test.
9) To a child who is about to eat with dirty hands.
10) (a nurse:) To a patient who does not follow the doctor's orders.

ADDENDUM: "NO" USED WHEN TALKING TO YOUNG CHILDREN

The speech of young children is filled with statements and questions ending in NO. This is the same NO of the NO DESU studied thus far in this lesson, but without the DESU or DESU KA. Now when adults speak to children they use the same type of sentences, thus giving their speech a tone of gentleness. The following are some examples.

Ojiisan, doko e iku no?	INSTEAD OF:	Ojiisan, doko e ikimasu ka?
Tookyoo e iku no.	"	Tookyoo e ikimasu.
Sore wa ojisan no?	"	Sore wa ojisan no desu ka?
Soo, ojisan no.	"	Hai, ojisan no desu.
Ojisan wa nanijin na no?	"	Ojisan wa nanijin desu ka?
Amerikajin na no.	"	Amerikajin desu.
Are wa nan na no?	"	Are wa nan desu ka?
Hikooki na no.	"	Hikooki desu.
(also in mild correction:)		
Sonna koto o shinai no.	"	Sonna koto o shinai n desu.
Warui ko to asobanai no.	"	Warui ko to asobanai n desu yo.

PRACTICE

1. Make sentences for these situations:

1) You meet a little child walking down the street.
2) You see a small boy enjoying some ice cream.
3) You want to ask a young fellow why he is not in school.
4) You see a child crying.
5) You want to ask a small girl where Mr. Yamaura's home is.
6) You want to ask a boy if his oniisan is at home.
7) You see a little girl who seems to have strayed from her parents.
8) You want to ask your young onlookers if they know what you are doing.
9) You want to ask a child whether school has ended already.
10) A small boy seems to want to join your game of catch.

2. Answer these questions put to you by a child:

1) Ojisan wa nanijin na no?
2) Ojisan wa doko kara kita no?
3) Sore wa doko de utte iru no?
4) Kyoo wa kite kurenai no?
5) Nani o shite iru no?
6) Kore kara nani o suru no?
7) Naze asobanai no?
8) Hikooki de Nihon ni kita no?
9) Naze Nihon ni kita no?
10) Ojisan wa obasan ga iru no?
11) Obasan no uchi wa doko?
12) Obasan, sore wa naani?

15.4 A SUMMARY OF MODIFICATION

1 MODIFICATION OF NOUNS

The following lists the most frequent patterns of modification of a noun.

MODIFIER	HEAD	
kanemochi NO	HITO	'rich people'
suki NA	HITO	'people that like it', or 'a person I like'
suki DATTA	HITO	'people that liked it'
suki JA NAI	HITO	'people that do not like it'
suki JA NAKATTA	HITO	'people that did not like it'
hoshiI	HITO	'people that want it'
hoshiKATTA	HITO	'people that wanted it'
hoshiKU NAI	HITO	'people that do not want it'
hoshiKU NAKATTA	HITO	'people that did not want it'
kurU	HITO	'people that come', or 'people that will come'
kiTA	HITO	'people that came'
koNAI	HITO	'people that are not coming'
koNAKATTA	HITO	'people that did not come'
kiTE IRU...	HITO	'people that are/were ..... here'

Note first the forms that can precede the noun: present or past, affirmative and negative. Probable forms do not precede the noun head. The -TE IRU forms can be reduced to the other forms, for they involve only the inflection of IRU into the forms given.

It is of the utmost importance to realize that nearly all the modifiers of a noun, and sometimes even the noun modifiers, are equivalent to SENTENCES. For NA, as pointed out before, is equal to DA; the adjective suffix -I is equal to 'is'; and every verb contains some note of 'is' or 'does'. As a consequence, these sentences can have their own subjects:

EIGO GA joozu na hito	'a person whose English is good'
ME GA kirei na hito	'a person whose eyes are pretty'
SE GA takai hito	'a person whose height is great'
KI GA mijikai hito	'a person whose temper is short'

If one does not think of these modifiers as sentences, but instead tries to make them conform to some thought pattern he is already familiar with, he will surely encounter some difficulties. For instance, if he thinks of EIGO GA JOOZU NA HITO as 'a person good in English', or 'good in regard to English', then how will he interpret AISUKURIIMU GA DAISUKI NA KODOMO? 'A child who is liked in regard to ice cream'? Or 'a child who

likes very much in regard to ice cream'? Thought of in the Japanese way, however, the phrase is: 'an ice-cream-is-much-liked child'; that is, 'a child who likes ice cream very much'.

The student should now be in a better position to understand sentences such as the following:

> Arashiyama wa sakura ga kirei na tokoro desu.
> Kyoo wa keshiki ga ii tokoro e ikimashoo.
> Nihongo ga heta na watashi wa amari wakarimasen deshita.

2 EXPANSION OF THE MODIFIERS

MODIFIER	HEAD
mise no	HITO
ano chiisai mise no	HITO
watashi ga haitta ano chiisai mise no	HITO
suki na	HITO
ongaku ga suki na	HITO
Beetooben no ongaku ga suki na	HITO
hoshii	HITO
kono shashin ga hoshii	HITO
kinoo totta kono shashin ga hoshii	HITO
kuru	HITO
koko e kuru	HITO
kembutsu ni koko e kuru	HITO

When a modifier becomes more involved it is easy to lose sight of the place occupied in the main sentence by the noun head. It is important for the rhythm of the sentence to remember that the noun head functions as one unit of a larger whole, no matter how complex its modifier may become. Note that each of the following sentences has only two main elements, the ATTRIBUTE and the verb DESU, though the sentences seem to get more and more complicated.

Ano HITO DESU
Mise no ano HITO DESU
Chiisai mise no ano HITO DESU
Haitta chiisai mise no ano HITO DESU
Watashi ga haitta chiisai mise no ano HITO DESU

On the next page is given a drill intended to stress the functioning of the noun head as one unit within a sentence. First the noun head modifier is to be expanded in three steps, and then the function of the noun head is to be changed in the last two steps. The first sentence will serve as a model.

1) Sumisu san desu.(KURU HITO)
Kuru hito wa Sumisu san desu. (ASHITA)
Ashita kuru hito wa Sumisu san desu.(KOKO NI)
Ashita koko ni kuru hito wa Sumisu san desu.(SHITTE IRU)
Ashita koko ni kuru hito O shitte imasu. (HANASU)
Ashita koko ni kuru hito TO hanashimasu.

2) Oota sensei desu. (OSHIERU SENSEI)
... (WATASHI NI)
... (NIHONGO O)
... (KIMASU)
... (YAMA NI NOBORIMASU)

3) Chuugakusei desu. (YONDE IRU SEITO)
... (HON O)
... (EIGO NO)
... (OSHIETE IMASU)
... (YONDE KUDASAI)

4) Watashi no tomodachi desu. (IRU HITO)
... (HEYA NI)
... (TONARI NO)
... (SHITTE IMASU KA)
... (SORE O AGETE KUDASAI)

5) Yuumei na hito desu. (KAITA HITO)
... (KONO SHOOSETSU)
... (WATASHI GA KATTA)
... (AIMASHITA)
... (YOKU SHITTE IMASU)

6) Eigo no hon desu. (KARITA HON)
... (WATASHI GA)
... (YAMASHITA SAN KARA)
... (MUZUKASHII HON DESU)
... (BENKYOO SHIMASHITA)

7) Taihen benri desu. (OBOETA PATAAN)
... (TEEPU DE)
... (KINOO)
... (TSUKAU)
... (HANASU)

8) Hokkaidoo no hito desu. (WATASHI GA OSHIETA HITO)
... (EIGO O)
... (DAIGAKU DE)
... (AMERIKA DE AIMASHITA)
... (EIGO DE HANASHIMASU)

9) Daigaku no sensei desu. (MATTE IRU HITO)
(WATASHI GA)
... (KYOO)
... (ISSHO NI DEKAKEMASU)
... (FURUI TOMODACHI)

10) Amerika no kodomo desu.(HANASHITA SEITO)
... (WATASHI GA)
... (MISE NO MAE)
... (SHITTE IMASU KA)
... (KINOO AIMASHITA)

3 A FURTHER EXPLANATION OF "QUALITATIVE NOUNS"

Because of the fact that NA is a variant of DA, qualitative nouns in reality modify nouns with the same basic structure as verbs and adjectives. They might, therefore, have been called "VERBAL NOUNS", or "NA-NOUNS", except that the term "qualitative nouns" seemed more capable of conveying a meaning to the student. Another reason for choosing the last term is that many of these qualitative nouns can be used as ordinary nouns and not only as modifiers of other nouns. The first two terms would therefore be misleading.

The two sets of examples below will illustrate the double function of some of these qualitative nouns:

functioning as NOUNS	functioning as MODIFIERS
HIMA GA arimasen 'I don't have any free time'	HIMA NA toki ni irasshai 'Come any time you are free'
GENKI O dashite kudasai 'Take heart!'	GENKI NA hito desu ne 'Isn't he energetic?!'
Suru HITSUYOO GA arimasu 'There's a need for doing it'	HITSUYOO NA mono o kaimashita 'I bought the things I need'
MURI O shinai de kudasai 'Please don't overdo it'	Kodomo ni wa MURI NA shigoto da 'It is too big of a job for a child'
RAMBOO O shinai de kudasai 'Don't act rudely'	RAMBOO NA hito desu ne 'He's boorish, isn't he?'
Doomo SHITSUREI shimashita 'Pardon my impoliteness'	SHITSUREI NA koto o iwanai de 'Don't say impolite things'

The only serious problem connected with these qualitative nouns is that they have to be learned as individual items. The student cannot know *a priori* which of the English adjectives have qualitative noun equivalents and which do not. He must work from the Japanese, and learn by experience which words are qualitative nouns and which are not. The following drills

will help to give the student some of that experience.

1. In all of the following English sentences an adjective modifies a noun. Translate into Japanese.

1) He is a clever lad.
2) That is a wonderful car.
3) He is a foolish fellow.
4) This is important business.
5) He is a very busy person.
6) This is a very handy tool.
7) That is a sad story.
8) That is a complex problem.
9) I bought a pair of expensive shoes.
10) I bought a first-rate camera.
11) Taroo is indeed a healthy boy.
12) He is a simple fellow.
13) This is an easy word.
14) This is a clean city.
15) This is a nice town.
16) She is a likable person.
17) She is a very dislikable person.
18) These are very tasty tangerines.
19) This is quite a noisy street.
20) This is a very quiet street.
21) We live in a small house.
22) The Japanese countryfolk are a courteous lot.
23) She is a beautiful woman.
24) Engakuji is a famous temple.
25) He is an extremely gentle man.

2. Add any particles you think are needed to make the sentences below correct.

1) Koko wa kirai tokoro desu.
2) Fujisan wa kirei yama desu.
3) Sore wa ooki mondai ni narimashita.
4) Watashi wa chiisai na hoo ga ii desu.
5) Ano hito wa teinei hito desu, hontoo ni.
6) Watashi wa ookii na hoo ga ii desu.
7) Ano hito wa yukai na hito desu.
8) Ichiban benri no wa dore desu ka?
9) Ichiban hayai na no wa Taroo desu.
10) Tashika ni fukuzatsu desu ne, kono mondai wa.

One final remark to be made about these qualitative nouns is that some of them can modify nouns either with the particle NA or with the particle NO. Their number is very limited, and the following are some of the more common:

TOKUBETSU	NA/NO baai	'special circumstances'
ATARIMAE	NA/NO hanashi	'a reasonable observation'
IROIRO	NA/NO hito	'various kinds of persons'
SOOTOO	NA/NO okane	'an adequate amount of money'
HIMA	NA/NO toki	'free time'

4 MODIFICATION OF VERBS OR OF WHOLE SENTENCES

Certain words have no other function except that of verb modification or sentence modification. Some of these have been seen already. Those dealt with in the next few pages are particularly troublesome in one way or other, and deserve special attention because of their importance.

A: The following modifiers are used only with NEGATIVE verbs:

CHITTOMO '(not) . . . a bit' '(not) . . . at all'
Chittomo muzukashiku wa arimasen.
Sore wa chittomo shirimasen deshita.
Watashi wa osake o chittomo nomimasen.

METTA NI 'immoderately' 'extremely'
Anna ni ii hito wa metta ni arimasen.
Watashi wa metta ni soko ni ikimasen.
Kono goro ame ga metta ni furimasen.

(N. B.: The combination of METTA NI with the negative verb will best be translated affirmatively in English by: 'seldom . . . ')

KESSHITE 'by no means' 'on no account' 'never'
Moo kesshite sonna koto wa shimasen.
Nedan wa kesshite takaku wa arimasen.
Sonna koto wa kesshite iwanai de kudasai.

The time word ITSUMO with the negative also has the meaning of 'never', but it differs greatly from KESSHITE. ITSUMO indicates simply TIME:

Ano hito wa itsumo kimasen.
'He never comes.'
Ano hito wa itsumo okane ga arimasen.
'He never has any money.'

On the other hand, KESSHITE, which is related to the word KESSHIN ('decision', 'determination'), connotes some RESOLUTION or DECISION not to do a certain thing, or not to let a certain thing happen:

Sonna koto wa moo kesshite shimasen.
'I will never do that thing again.'
Sore o kesshite iwanai de kudasai.
'Make sure you don't tell anyone that.'

Occasionally KESSHITE is used in situations where it is difficult to find any notion of determining, but even in such cases its use makes for a very strong expression, equivalent to something like 'by no means at all'. Therefore do not use KESSHITE when AMMARI or SONNA NI or ITSUMO will suffice:

Watashi wa ammari ikimasen. 'I do not go much.'
Watashi wa sonna ni ikimasen. 'I do not go that much.'
Watashi wa itsumo ikimasen. 'I never go.'

B: These two modifiers have the same English equivalent of '. . . at all' when used with the negative, but differ in other respects.

NAKANAKA: (1) when used with negative verbs conveys the idea of complete non-occurrence of something, often with a sense of frustration or futility:

Ano hito wa nakanaka kimasen ne.
Densha wa mada nakanaka kimasen
Kono kuruma wa nakanaka ugokanai ne.
Nihongo wa nakanaka wakarimasen.

(2) when used with words of "good" meaning, such as II, JOOZU, RIKOO, etc. (in affirmative sentences), conveys a superlative sense: 'very much', 'exceedingly'. In these cases it is a Familiar equivalent of TOTEMO, TAIHEN, or HIJOO NI.

Kono biiru wa nakanaka ii ne.
Ano hito wa nakanaka umai ne.
Ano hito wa nihongo ga nakanaka joozu desu.
Kyoo wa nakanaka atsui desu nee.

ZENZEN: (1) when used with negative verbs expresses complete denial of a fact:

Watashi wa ano hito o zenzen shirimasen.
Sono koto wa zenzen shirimasen.
Watashi wa osake o zenzen nomimasen.

(2) when used with words of a "bad" meaning, like WARUI, BAKA, DAME, etc., expresses completeness or utterness:

Kono kuruma wa zenzen dame da.
Sore wa zenzen machigai da yo.
Watashi wa furansugo ga zenzen heta desu.

(N.B. Nowadays ZENZEN is used by young people even with words like II, UMAI, TSUYOI, etc. This usage, however, is still not considered standard Japanese; use NAKANAKA in these cases and you will be safe.)

C: The next two modifiers are used quite often in requests and in answers to requests, both with approximately the same meaning but with different connotations.

KANARAZU: 'without fail','faithfully'. Quite often presupposes some promise or obligation. In requests, often equals 'be sure to'.

Ee, ashita wa kanarazu eki de matte imasu.
Watashi wa itsumo kanarazu rokuji ni okimasu.
Futa wa kanarazu oshime kudasai.(words printed on a salt-shaker lid)

ZEHI: 'by all means', but without the note of 'faithfully'. Simply reinforces one's request:

Ashita watashi no uchi ni zehi kite kudasai.
Kono tegami o zehi dashite kudasai.
Sore wa zehi onegai shimasu.

D: The next two modifiers have a wide range of uses derived from an initial meaning of 'a little'.

CHOTTO: (1) is used with its original meaning of 'a little bit' in:

Chotto no aida ni neko ga torimashita.
'Within a short time the cat had taken it.'

Chotto matte kudasai.
'Please wait a while.'

Ashita wa chotto tsugoo ga warui desu.
'Tomorrow is a bit inconvenient for me.'

Watashi wa chotto kono mise ni yorimasu.
'I'll drop into this shop for a second.'

(2) the idea of 'a little bit' is slightly more vague in the following:

Ima wa chotto yooji ga arimasu.
'Right now I have some business to take care of.'

Kono booshi o chotto kabutte goran.
'Here, just try this hat on a minute.'

Sore wa chotto dekimasen ne.
'I don't think I can do that.'

Hajime wa chotto wakarimasen deshita.
'At the start there was something I did not quite understand.'

(3) the idea of 'a little bit' all but disappears in many cases. CHOTTO can then be considered as a signal to underemphasize one's words or thoughts, and to give them a tone of reserve:

Chotto henji ga dekinakatta.
'I didn't know what to answer.'

Kono tenki de wa chotto fune ga denai deshoo.
'In this weather the ships probably won't leave.'

Ano mise no koohii wa chotto oishii ne.
'They serve good coffee at that shop, don't they?'

Sumimasen ne, kyoo wa chotto . . . .
'I'm sorry, really, but today . . . .'

(Keep in mind that the Japanese have a decided fondness for understatements when they talk politely. Therefore, if, for example, someone says: CHOTTO YOKU WAKARIMASEN, most probably what he really means is that he does not understand AT ALL.)

HITOTSU: basically means 'one', but from this meaning it has come also to mean 'a little'. When used in the latter sense it is not a true numeral, so do not expect any counters to accompany it.

(1) it is used with its basic meaning of 'one', 'single' in:

Kokoro o hitotsu ni shite hatarakimashoo.
'Let's work together with one-hearted unity.'

Hitotsu tokoro ni nagaku sunde imasen deshita.
'I did not live too long in any one place.'

Renshuu hitotsu desu yo.
'The only way is drill, and only drill.'

Ano hito wa aisatsu hitotsu shimasen.
'He has never given me a single greeting.'

Watashi wa mada kaze hitotsu hikimasen.
'I haven't caught a cold once yet.'

(2) in requests and suggestions HITOTSU has come to be used like CHOTTO in a sense of 'a little', 'a while', or 'just':

Hitotsu Shiga san ni kikimashoo.
'Let's just ask Mr. Shiga.'

Hitotsu yarimashoo (or: yatte mimashoo).
'Let's give it a try.'

Kimi, hitotsu, oyoganai ka?
'Hey, wanna go for a swim?'

Doozo hitotsu totte kudasai.
'Please take some.'

Hitotsu depaato o nozokimasen ka?
'What do you say we look around for a while
in the department stores?'

Koko wa hitotsu yoku kangaete kudasai.
'At this point I want you to do some hard thinking
for a while.'

One of the major difficulties of the Japanese language is the proper use of the verb and sentence modifiers such as we have seen in this section. Those explained above are still relatively easy; at a later time we shall introduce some which do not have any English equivalents and are thus so much the more difficult to master.

LESSON 16

WORD COMPOUNDING AND REDUPLICATION

16.1 When the Compound is a VERB
16.2 When the Compound is a NOUN
16.3 When the Compound is an ADJECTIVE
16.4 When the Compound is a QUALITATIVE NOUN
16.5 Reduplication

16.1 WHEN THE COMPOUND IS A VERB

The first point to notice about the two verbs that combine is that the two become but ONE verb: the first verb occurs in its -I base, and the inflectional endings come at the end of the second verb.

-HAJIMERU 'begin to . . .'

Kinoo no asa	FURI-HAJIMEMASHITA.	'It began raining yesterday morning.'
Konogoro tori ga	NAKI-HAJIMEMASHITA.	'Recently the birds started chirping.'
Sanji kara	YARI-HAJIMEMASHITA.	'I started doing it from 3:00.'

-HAJIMERU expresses the beginning of some action. In ordinary circumstances the simple verb HAJIMERU will by itself indicate this meaning, but sometimes the compound is preferred because it will be clearer.

-DASU 'put out'; 'begin'

Takara o	HORI-DASU.	'. . . will dig out a treasure.'
Yama kara ki o	KIRI-DASHIMASHITA.	'They cut away trees from the mountain side.'
Sore wa	OMOI-DASHIMASEN.	'I do not remember that.'
Soto e	TOBI-DASHIMASHITA.	'He jumped outside.'
Kyuu ni ame ga	FURI-DASHIMASHITA.	'It suddenly started to rain.'
Yatto kanariya ga	NAKI-DASHIMASHITA.	'The canary finally broke out into song.'

-DASU basically expresses 'out', 'away', and this idea is clear in many compounds. In certain other compounds the idea is that of 'starting', 'beginning', but in a different sense from that of -HAJIMERU. The latter simply indicates the start of a process, while -DASU indicates something like the outbreak of the action. Contrast the last two examples with the first two of -HAJIMERU.

-KOMU 'in'

Inu ni ironna gei o OSHIE-KONDA. '... drummed in ...'
Hi ga mado kara SASHI-KOMIMASHITA. '... shone in ...'
Shigeo ga jampudai kara TOBI-KOMIMASHITA. '... jumped in ...'
Seito wa setsumei o hon ni KAKI-KONDA. '... jotted into ...'

-KOMU expresses the contrary of -DASU in its first sense; it gives to the compound the note of 'into'.

-OWARU 'finish', 'end'

Kono hon o YOMI-OWARIMASHITA. '... finished reading...'
Kyoo no shigoto o SHI-OWARIMASHITA. '... finished ...'
Mada TABE-OWARIMASEN KA? '... finished eating ...?'

-TSUZUKERU 'continue'

Konna koto o KANGAE-TSUZUKEMASHITA. '... continued thinking..'
Yoru made YARI-TSUZUKEMASHOO. 'Let's keep doing ...'
Yameta tokoro kara YOMI-TSUZUKETE kudasai. 'Continue reading ...'

-NAOSU 'do over'

YARI-NAOSHIMASHITA. '... did it over ...'
Kore o KAKI-NAOSHITE kudasai. '... rewrite ...'
Gohan o TABE-NAOSHIMASHITA. '... ate a second time.'

-NAOSU is used with a large number of verbs, and its meaning of 'do something over again' generally includes the notion of 'by way of improving on it'. TABENAOSU is used when one eats again to make up for a hurried or unfinished meal. Other examples: KANGAE -NAOSU; MI -NAOSU; SHI - NAOSU.

-AU 'meet'

Kesa ano hito ni DE-AIMASHITA. '... came across...'
Ano hito to HANASHI-AIMASHOO. 'Let's talk it over ...'

The TRANSITIVE equivalent of AU, namely AWASERU, 'bring together', 'put together', is also used in many compounds. For example: MAZE-AWASERU 'mix together'.

-SUGIRU 'do/be in excess'

Ano hito wa	II-SUGIMASHITA.	'... said too much.'
Ano hito wa	TABE-SUGIMASU.	'... eats too much.'
Sukoshi	IKI-SUGIMASHITA.	'... went a little too far.'
Sono hito wa	WAKA-SUGIMASU.	'... is too young.'
Kore wa amari	TAKA-SUGIMASU.	'... is too expensive.'
Ano hito wa	RIKOO-SUGIMASU yo.	'... is too sharp.'
Jippun hayaku	KI-SUGIMASHITA.	'... came ... too early.'
Amari hayaku	ARUKI-SUGIMASU yo.	'... walk too fast.'

-SUGIRU can also be compounded with adjectives and qualitative nouns, as shown in some of the examples above. Note that AMARI 'too much' can be used in addition to SUGIRU; it then stresses the idea of 'too much'.

-KAERU 'change'

Shinagawa de	NORI-KAEMASU.	'... change trains...'
Natsufuku ni	KI-KAEMASHITA.	'... changed into ...'
Sore to	TORI-KAETE kudasai.	'... exchange ...'
Kono sen'en satsu o	TORI-KAETE kudasai.	'... change ...'

-KAERU (not to be mistaken for KAERU 'come back') means 'change', but its compounds have no direct English equivalents and one has to say 'change TRAINS', 'change CLOTHES', etc. TORI-KAERU is equivalent to the English 'exchange' (things, money, and so on).

-KANERU 'be unable to ...'

Watashi ni wa	WAKARI-KANEMASU.	'...can't understand...'
Sore wa chotto	MOOSHI-KANEMASU.	'...find it hard to say...'
Ano otoko wa nandemo	SHI-KANENAI.	'...is not incapable of...'

-KANERU is positive in form but negative in meaning. Therefore its negative form -KANENAI becomes positive in meaning: 'be able to do ...'(cf. third sentence above); this form is used when strongly affirming that nothing can stop a certain individual from doing something--usually in a disparaging sense. Compounds of -KANERU are most often used in very formal expressions, so the student should avoid using them in ordinary conversation.

-KANERU should not be confused with the verb KANAU, which means 'be a match for', 'compare favorably with':

NIHONGO DE WA KIMI NI KANAWANAI.
'I am no match for you in Japanese.'

-AGERU '... to somebody else'

Okyakusan ni	MOOSHI-AGETE kudasai.	'Tell that ...'
Kore o	SASHI-AGEMASHOO ka?	'Permit me to offer you ...'

-AGERU fundamentally means 'raise up', and from this idea is derived the notion of giving to someone else, for, according to Japanese social custom the other person is deferred to as being HIGHER in dignity than oneself. The two compounds above are Polite verbs (MOOSU is the Polite equivalent of YUU; SASU here means 'to thrust forward, to offer'). In some compounds -AGERU retains its literal idea of 'raise up': TORI-AGERU 'take up'; MOCHI-AGERU 'hold up'.

-AGARU 'raise up'

Minna	TACHI-AGARIMASHITA.	'... stood up.'
Kore wa moo	DEKI-AGARIMASHITA.	'... is completed.'
Moo sukoshi	MESHI-AGARIMASEN ka?	'Won't you have... ?'

MESHIAGARU is a Polite equivalent of TABERU and NOMU.

-KAKERU 'be in the process'

Mukoo made	OI-KAKEMASHITA.	'...chased ..'
Tegami o	KAKI-KAKETE imashita.	'...was in the process of writing...'
Ima machi ni	DE-KAKETE imasu.	'... is (in town) now.'
Moo hassha o	SHI-KAKETE imasu.	'...is starting to leave ...'

-KAKERU is an extremely complex verb. Basically it means 'hand, suspend'; from this meaning is derived the idea of 'be in the process of' doing something. For instance, OU means 'pursue'; adding -KAKERU to it brings out more clearly the process of pursuing.

The INTRANSITIVE equivalent of KAKERU is KAKARU, and it also is used in compounds. For example,

> SANJI GORO EKI NO MAE O TOORI-KAKARIMASHITA.
> 'I happened to pass in front of the station about 3 o'clock.'

We have presented above a few of the verbs which are especially important. There are several others that are often used in compounds, of course, but we have seen enough of them to observe how the compounds are formed and how they function.

16.2 WHEN THE COMPOUND IS A NOUN

1 (A) SIMPLE VERBAL NOUNS

By way of introduction, let it be observed that a verb in the -I base very frequently has the meaning and function of a noun. The following are examples:

AMARI 'surplus' (from AMARU 'be in excess')

AMARI wa watashi ga torimasu.
'I'll take the leftovers.'

ASOBI 'play' (from ASOBU 'play')

Tsumaranai ASOBI wa yamete kudasai.
'Give up trivial amusements.'

ATSUMARI 'gathering' (from ATSUMARU 'gather together')

Mukoo wa nan no ATSUMARI deshoo?
'What kind of gathering is that over there?'

CHIGAI 'difference' (from CHIGAU 'be different')

Sono CHIGAI wa ookii desu yo.
'That's a big difference!'

HAJIMARI 'beginning' (from HAJIMARU 'begin': intrans.)

Eiga no HAJIMARI wa nanji desu ka?
'At what time does the movie start?'

HAJIME 'beginning' (from HAJIMERU 'begin': trans.)

Au wa wakare no HAJIME desu.
'Meeting is the beginning of parting.'

HANASHI 'talk' (from HANASU 'talk')

Sensei no HANASHI ni chuui shite kudasai.
'Pay attention to what the teacher says.'

HARE 'clear skies' (from HARERU 'be fair weather')

Kitto asu wa HARE desu yo, kitto.
'Tomorrow will surely be a fine day; no doubt about it.'

INORI 'prayer' (from INORU 'pray')

Ningen wa INORI ga hitsuyoo desu.
'Prayer is a necessity for men.'

ISOGI 'hurry' (from ISOGU 'hurry')

Kono shigoto wa ISOGI desu ka?
'Are you in a hurry to have this done?'

NORI-KAE 'change of vehicles' (from NORI-KAERU 'change vehicles')

NORIKAE wa dono eki de shimasu ka?
'At which station do I transfer?'

KANGAE 'thought' (from KANGAERU 'think')

Anata no KANGAE wa ii no desu ka?
'What do you think? Are you for it?'

NOKORI 'remains' (from NOKORU 'remain')

Bentoo no NOKORI wa inu ga tabemasu.
'The dog will eat the leftovers from our lunch.'

OKONAI 'deed, act, conduct' (from OKONAU 'perform')

Sore wa rippa na OKONAI desu ne.
'Isn't that an admirable thing to do?'

OSHIE 'teachings' (from OSHIERU 'teach')

Sokuratesu no OSHIE wa rippa deshita.
'The teachings of Socrates were admirable.'

OWARI 'end' (from OWARU 'finish')

Obaasan no hanashi wa OWARI ga arimasen.
'Grandma's talking has no end.'

SHIRASE 'notice' (from SHIRASERU 'notify')

Ii SHIRASE o matte imasu yo.
'I'm waiting for good news.'

TSUTOME 'employment' (from TSUTOMERU 'be employed')

OTSUTOME wa kaisha desu ka?
'Are you working in a firm?'

UMARE 'birth' (from UMARERU 'be born')

Watashi wa Hokkaidoo no UMARE desu.
'I was born in Hokkaidoo.'

WAKARE 'departure' (from WAKARERU 'depart, be separated')

Nagai WAKARE ni narimasu ne.
'We won't be seeing each other for a long time, will we?'

YASUMI 'rest' (from YASUMU 'rest')

YASUMI no hi ni wa minna de Enoshima e ikimashoo.
'Let's all go to Enoshima some free day.'

YOROKOBI 'joy' (from YOROKOBU 'rejoice')

YOROKOBI wa kokoro no tabemono desu.
'Joy is food for the heart.'

Observe the following two points regarding these simple verbal nouns:

a) Often a speaker ends his sentence with a VERBAL NOUN + DESU, instead of using the ordinary verb form. The student will learn from experience which verbal nouns can be used in this way. Here are some:

Kore de OWARI desu.
Kore de OWARIMASU.

Kore kara YASUMI desu.
Kore kara YASUMIMASU.

Dono eki de NORIKAE desu ka?
Dono eki de NORIKAEMASU ka?

Ohiru kara wa HARE desu.
Ohiru kara wa HAREMASU.

Watashi wa Hokkaidoo no UMARE desu.
Watashi wa Hokkaidoo de UMAREMASHITA.

b) Verbal nouns are often used in various forms of Polite speech. One such Polite form consists in the honorific O- plus the verbal noun plus the verb NASARU. Thus:

Moo OHANASHI NASAIMASHITA ka?
instead of: Moo HANASHIMASHITA ka?

Are o OKAKI NASAIMASHITA ka?
instead of: Are o KAKIMASHITA ka?

Again, DESU may substitute for the verb NASARU in certain situations:

Kore kara ODEKAKE DESU ka?
'Are you leaving now?'

Kore de moo OWAKARE DESU ne.
'This is the last we'll be seeing of each other I guess.'

Ima OISOGI DESU ka?
'Are you in a hurry now?'

1 (B) COMPOUND VERBAL NOUNS

Four types of compound verbal nouns occur: a) VERBAL NOUN + VERBAL NOUN; b) NOUN + VERBAL NOUN; c) ADJECTIVE + VERBAL NOUN; d) HITO-(from HITOTSU 'one') + VERBAL NOUN. In approaching such abundant material we shall consider first the four types, and then notice how they are used with the verb SURU.

1) VERBAL NOUN + VERBAL NOUN

NORI-ORI	'getting on and off (e.g., trains)'
AGARI-ORI	'ascending and descending'
AGARI-SAGARI	'rising and falling'; 'fluctuating'
AGE-SAGE	'raising and lowering'
HANASHI-AI	'talking together with someone'
TACHI-YOMI	'reading while standing up'
TACHI-GIKI	'eavesdropping'
TACHI-NORI	'standing up on the train, bus, etc.'
I-NEMURI	'falling asleep in one's seat'
DE-HAIRI	'going in and out'
MI-OKURI	'seeing someone off'
TORI-KESHI	'cancellation'; 'retraction'

2) ADJECTIVE BASE + VERBAL NOUN

HAYA-OKI	'getting up early'
OO-WARAI	'a hearty laugh'
OO-YOROKOBI	'great joy'
ATSU-GI	'heavy clothes'
USU-GI	'light clothes'
NAGA-I	'a long stay'
NAGA-BANASHI	'a long talk'

3) NOUN + VERBAL NOUN

YAMA-NOBORI	'mountain climbing'
KUTSU-MIGAKI	'polishing shoes'
KUTSU-NAOSHI	'repairing shoes'
NAKA-NAORI	'reconcilement'; 'becoming friends again'
TEGAMI-KAKI	'letter-writing'
HITO-GOROSHI	'killing people'; 'murder'
HITO-MANE	'imitating people'
IE-DE	'running away';'leaving home'
HIRU-NE	'a noon nap'; 'siesta'
ASA-NE	'sleep (late) in the morning'; 'late rising'
TA-UE	'rice planting'
HANA-MI	'flower viewing'

4) HITO- + VERBAL NOUN

HITO-HASHIRI	'a run'
HITO-YASUMI	'a rest'
HITO-NEMURI	'a nap'; 'a sleep'
HITORI-ARUKI	'walking alone'; 'walking by oneself' (a baby)
HITORI-GIME	'deciding by oneself'; 'taking for granted'
HITO-MAWARI	'a turn'; 'a round'
HITORI-DACHI	'standing alone'; 'being independent'

Compound verbal nouns are often used with SURU, instead of the ordinary object and verb combinations. Notice, however, some peculiarities in the use of the particle O: when the compounds in Groups 1) and 2) are used in connection with SURU, the particle O is optional; with the compounds in Group 3) it is generally used; with the compounds in Group 4) it is not used.

TEGAMI-KAKI O SHITE IMASHITA.
instead of: Tegami o kaite imashita.

HITO-GOROSHI O SHIMASHITA.
instead of: Hito o koroshimashita.

IE-DE O SHIMASHITA.
instead of: Ie o demashita.

HITO-YASUMI SHIMASHOO KA?
instead of: Hitotsu yasumimashoo ka?

HITORI-ARUKI SHIMASU KA? ABUNAI DESU NE.
instead of: Hitori de arukimasu ka? Abunai desu ne.

KESA HAYA-OKI SHIMASHITA.
instead of: Kesa hayaku okimashita.

(As the student progresses in the language he will notice a tendency on the part of the Japanese to make many such verbal noun sentences, not only with SURU and DESU but with other verbs too.)

2 COMPOUNDING BY NOMINAL SUFFIXES

The following suffixes are called NOMINAL SUFFIXES because, whether they be added to verbs or to nouns, the resulting compounds are always NOUNS.
It should be noted however that these suffixes can not be affixed to any word; which suffixes can be used with which words should be learned as items.

1) -PPANASHI: is related to HANASU 'let go', 'release'; gives its compounds the meaning of 'being left as it was'.

Taroo, tsukue no ue ni hon ga OKI-PPANASHI desu yo.
'Taroo, your books are lying all over your desk.' (i.e., 'You left them there and didn't put them away.')

Shimbun o YOMI-PPANASHI ni shinai de kudasai.
'Don't just read the paper and leave it spread out.'

Yuube wa mado o AKE-PPANASHI de yasumimashita.
'Last night I left the windows open when I went to bed.'

Shatsu wa soto ni DASHI-PPANASHI desu.
'Somebody put his shirt outside and left it there.'

Note: Although the -PPANASHI compound is a noun, it can nevertheless be preceded by an object when the first part of the compound is a verb base; e.g., MADO O AKEPPANASHI.

2) -GACHI: is related to KATSU 'win, prevail'; adds to its base the idea of 'being prevalent', 'being more frequent than the contrary'; generally added to VERBAL NOUNS.

Kono goro wa KUMORI-GACHI desu nee.
'Lately it's been rather cloudy, hasn't it?'(i.e., there have been more cloudy days than clear days)

Uchi no kodomo wa byooki o SHI-GACHI de komarimasu.
'Our little girl is sick most of the time and we don't know what to do.'

Hito wa soo OMOI-GACHI desu.
'Most people think that way.' (This is equivalent to: Hito wa futsuu soo omoimasu.)

Nihon de wa rokugatsu wa ame ni NARI-GACHI desu.
'June in Japan tends to be rainy.'

Note that the verbal noun retains its function as a verb: ame NI narigachi; byooki O shigachi. In the following examples -GACHI is added to NOUNS:

Uchi no kodomo wa BYOOKI-GACHI de yoku gakkoo o yasumimasu.
'Our boy is often sick and has to stay home from school.'

Ano kata no go-shujin wa itsumo RUSU-GACHI desu.
'That lady's husband is absent practically all the time.'

3) -KAKE: is the verbal noun from KAKERU (cf. p. 433); like KAKERU it indicates that a certain thing is still in the process of being done.

Kono tegami wa mada KAKI-KAKE desu.
'This letter is still only half-written.'

Kyoo wa asahan o TABE-KAKE de isoide uchi o demashita.
'I left home this morning without finishing my breakfast.'

SUI-KAKE no tabako ga ochite imashita.
'A half-smoked cigarette was lying on the floor.'

Kono okashi wa TABE-KAKE desu ne.
'This cake is half gone, isn't it?'

Note: Asahan O tabe-kake .....

4) -TE: means 'hand', but in compounds it stands for 'the other party' or sometimes simply for 'person'.

Ano hito wa nakanaka YARI-TE desu.
'He's a really able person.'

Chesu no AI-TE wa Sumisu san deshita.
'Smith was my chess opponent.'

Kono mise wa KAI-TE wa amari kimasen.
'Few customers come here.'

5) -TATE: adds the idea of 'just finished'; is equivalent to the English 'fresh from' and 'just from'.

UMI-TATE no tamago wa nedan ga takai desu.
'Freshly laid eggs are expensive.'

Ano hito wa mada gakkoo o sotsugyoo SHI-TATE desu.
'He is still only just out of school.'

Ani wa TSUKURI-TATE no uchi ni sunde imasu.
'My elder brother is living in a brand new house.'

"Penki NURI-TATE"
'Wet paint!'

Note these other useful expressions: YAKI-TATE NO PAN 'fresh bread'; TORI-TATE NO SAKANA 'fish fresh from the sea'; NURI-TATE NO DOA 'freshly painted door'; ARAI-TATE NO WAISHATSU 'freshly washed shirt'.

6) -KATA: means 'form, way, method'; 'the way to do a thing'. (KATA is also used as an ordinary noun with the same meaning as KATACHI: 'form, shape'.)

Kono kanji no KAKI-KATA wa muzukashii desu nee.
'It's hard to write this kanji, isn't it?'

Watashi ni Nippon no SUWARI-KATA o oshiete kudasai.
'Please show me the Japanese way of sitting.'

Gaikokujin wa sakana no TABE-KATA o yoku shirimasen.
'Foreigners are not up on the right way to eat fish.'

Ano hito no ARUKI-KATA wa okashii.
'He has a funny way of walking.'

7) -MONO: is the common noun MONO 'thing'; in compounds, means 'a thing that (is read, is eaten, is dropped, has hair, etc.)'.

"Bungeishunjuu" wa ii YOMI-MONO desu.
'"Bungeishunjuu" is good reading material.'

Jiroo, WASURE-MONO desu yo.
'Jiroo, you forgot something.'

Aa, tsumetai NOMI-MONO ga hoshii desu ne.
'How I would like to have a cool drink!'

Asuko ni OTOSHI-MONO ga arimasu.
'Someone has dropped something there.'

Others:

TABE-MONO	'food'	KI-MONO	'clothes'
NORI-MONO	'vehicles'	KE-MONO	'animals'
KAKE-MONO	'hanging scrolls'	HA-MONO	'edged tools'
KAZARI-MONO	'ornaments'	ORI-MONO	'woven goods'

3 CHANGING ADJECTIVES INTO NOUNS BY A SUFFIX

It has been pointed out already (p. 290) that the suffix -SA converts adjectives and qualitative nouns into abstract nouns, much as '-ness' or '-ty' does in English (e.g., 'heaviness', 'honesty'). In addition to -SA, which can be used with nearly every adjective, the suffix -MI can also be used after some adjectives. The -MI suffix usually denotes the concrete equivalent of the abstract noun in -SA. Thus, FUKASA is 'depth' in general; e.g., of the sea, of a well, of a pit. FUKAMI is 'the depths' of a body of water, for instance, or 'the deep place' in a body of water. Sometimes, also, -MI indicates 'a tinge', 'a suggestion of', 'an air of', particularly with colors or sensations like heat or warmth.

Observe the following examples:

AMA-I 'sweet'

Kesshite hito ni AMA-SA o misete wa ikemasen.
'You shouldn't wear your heart on your sleeve.'

Kono mikan wa totemo AMA-MI ga arimasu.
'This tangerine has a really sweet taste.'

AKARU-I 'bright'

Kono renzu no AKARU-SA wa F 1.4 desu.
'This is an F 1.4 lens.'

Tootoo sono koto ga AKARU-MI ni demashita.
'At last the thing was brought out into the open.'
(i.e., 'brought to light', 'disclosed')

ATATAKA-I 'warm'

Kyoo no ATATAKA-SA wa ureshii desu ne.
'Isn't this warm weather pleasant?'

Ano e wa totemo ATATAKA-MI ga arimasu.
'That picture has a lot of warmth in it.'

ARIGATA-I 'lucky' 'thankful'

Tsumetai kaisha no naka de oya no ARIGATA-SA ga yoku wakarimashita.
'In the impersonal surroundings of an office I realized well how much I owe to my parents.'

Soko ga tomodachi no ARIGATA-MI de ...
'Then through the kindness of a friend ...'

ATSU-I 'thick' 'cordial'	Sono koori no ATSU-SA wa dono gurai desu ka? 'What is the thickness of that ice?'
	Ano hito wa ningen ni ATSU-MI ga arimasu. 'He is deeply experienced in the ways of men.'
FUKA-I 'deep'	Kono mondai no FUKA-SA wa wakarimasen ka? 'Don't you see the depth of this problem?'
	Sono kawa no FUKA-MI ni hairanai de ne. 'Don't go into the deep part of the river.'

Nearly all adjectives can be changed into nouns with -SA. Other common examples with -MI: ITAMI, KANASHIMI, KURUSHIMI, TANOSHIMI, AKAMI, SHIROMI, KUROMI, AOMI.

4 SUFFIXES ADDED ONLY TO PERSONAL NOUNS

1) -TACHI: pluralizes nouns; might be translated by '(Mr. Jones) AND OTHERS', '(I) AND OTHERS', or simply by the plural:

WATASHI	'I'	WATASHI-TACHI	'we'
KODOMO	'child'	KODOMO-TACHI	'children'
SEITO	'student'	SEITO-TACHI	'students'
ANATA	'you' (sing.)	ANATA-TACHI	'you' (pl.)
ITOO SAN	'Mr. Ito'	ITOO SAN-TACHI	'Ito and others of his group'

Note, though, that words like KODOMO and SEITO can be either singular or plural in meaning, but by the addition of -TACHI the idea of plurality is made unmistakably clear.

2) -DOMO: also pluralizes nouns, but so as to include the speaker in the group. WATASHI-DOMO 'we' is the only form which occurs frequently. In his reading the student will occasionally meet this suffix used with other words, but these should not be used in normal conversation. -DOMO is connected with TOMO 'together with'.

3) -RA: also a pluralizing suffix:

BOKU	'I'	BOKU-RA	'we'
KARE	'he'	KARE-RA	'they'
WARE	'I'	WARE-RA	'we'
KODOMO	'child'	KODOMO-RA	'children'

This suffix can also be attached to names of persons: e.g., KATOO-RA KATOO-RA 'Katoo and others of his group'.

4) -GATA: is a Polite equivalent of -TACHI; therefore should not be used with the first person. This suffix comes from the word KATA, the Polite word for HITO.

ANATA	'you' (sing.)	ANATA-GATA	'you' (pl.)
SENSEI	'teacher'	SENSEI-GATA	'teachers'

As noted under -TACHI, words like SENSEI can also be plural in meaning; -GATA makes the plural meaning more explicit and adds a touch of politeness at the same time.

16.3 WHEN THE COMPOUND IS AN ADJECTIVE

The following adjective suffixes occur often. Some are attached only to verbal nouns, some to other words as well.

1) -NIKUI: gives the meaning of 'hard to', 'difficult to', in a sense of either physical or psychological difficulty.

Kono michi wa ARUKI-NIKUI desu.
'It is hard to walk over this (muddy, icy, stony ...) road.'

Ano hito no hatsuon wa amari KIKI-NIKUKU arimasen.
'His pronunciation is not hard to listen to at all.'

Chotto HANASHI-NIKUI koto desu.
'It is not an easy thing to talk about.'

Ano hito no uchi e wa chotto IKI-NIKUI desu.
'I hate to go to that fellow's place.'

Te ga HAIRI-NIKUI desu.
'It's hard to get (my) hand in.' (e.g., tight gloves)

2) -YASUI: gives to the compound a meaning opposite to that of -NIKUI. It means 'easy to'; though normally attached to verbal nouns, it can also be used with other words.

Kono pen wa KAKI-YASUI desu.
'This pen is easy to write with.'

Kore wa KOWARE-YASUI desu yo.
'(Be careful,) this is fragile.'

TABE-YASUKU shite agemashoo.
'I'll make it more palatable for you.'

Ano hito wa ki ga KAWARI-YASUI desu.
'He is a fickle person.'

Natsu wa tabemono ga waruku NARI-YASUI desu.
'In summer food easily spoils.'

Kono kusuri wa amari NOMI-YASUKU arimasen.
'This medicine does not go down very easily.'

3) -II: gives the idea of 'good to', 'easy to'. This is a very limited pattern: normally -YASUI is used.

Choodo TABE-II ookisa desu.
'It's just the right size for eating.'

Kono empitsu wa KAKI-II desu ne.
'This pencil writes nicely, doesn't it?'

4) -KUSAI: when used by itself as an ordinary adjective, means 'bad-smelling'; in compounds, adds the same idea in either a literal or a figurative sense. This suffix can be used with nouns and adjectives, but not with verbs.

Obaasan wa BATA-KUSAI mono wa tabemasen.
'Grandmother doesn't eat things that smell like butter.'

Ano ojiisan wa itsumo SAKE-KUSAI nioi ga shimasu.
'That old man always smells of sake.'

Ano hito wa INAKA-KUSAI kotoba o tsukaimasu.
'His language savors of the country.'

Kono shigoto wa OOTA SAN-KUSAI ne.
'This has all the earmarks of an Oota job, doesn't it?'

Sonna BAKA-KUSAI mono wa iya da.
'I don't like such stupid things.'

MIZU-KUSAI koto o iwanai de kudasai yo.
'Please don't talk in that cold, formal way.'

Sonna FURU-KUSAI mono wa iya da.
'I don't like musty (old-fashioned) things like that.'

AO-KUSAI koto o yuu.
'He talks like a greenhorn.'

5) -PPOI: indicates 'having the quality of', or 'tending to', with a connotation in some cases of 'excessively' (like the English suffixes -ISH, or -Y, or -BLE); can be used with verbs, adjectives, or nouns.

Ano hito wa WASURE-PPOI desu.
'She is forgetful.'

Ano hito wa OKORI-PPOI hito desu.
'He is a quick-tempered fellow.'

Ano ko wa kono goro AKI-PPOKU narimashita.
'Lately that girl just can't stick with one thing for long.'

Rokugatsu goro wa SHIME-PPOI desu. (SHIMERU 'be damp')
'Around June it becomes humid.'

KURO-PPOI haiiro no fuku o kite imasu.
'He is wearing a dark grey suit.'

Ano hito wa AKA-PPOI fuku deshita.
'She was wearing a reddish suit.'

Asoko ni SHIRO-PPOI mono ga miemasu ne.
'See that whitish object over there?'

Kono gyuunyuu wa MIZU-PPOI desu.
'This milk is watery.'

Kono heya wa daibu HOKORI-PPOI desu.
'This room is very dusty.'

Ano hito wa tokidoki KODOMO-PPOI koto o shimasu.
'He occasionally does childish things.'

Ano ko wa kono goro daibu OTONA-PPOKU narimashita.
'That child has started acting quite grown-up lately.'

Kyoo wa sukoshi NETSU-PPOI desu.
'Today he is a little feverish.'

16.4 WHEN THE COMPOUND IS A QUALITATIVE NOUN

The following are the two most important suffixes of this type.

1) -DARAKE: adds the idea of 'covered with'; is suffixed only to nouns.

Kono jidoosha wa DORO-DARAKE desu.
'This car is splotched all over with mud.'

Atama kara ashi made ASE-DARAKE ni narimashita.
'I was covered with sweat from head to toe.'

Ano hito no eigo wa MACHIGAI-DARAKE desu.
'His English is full of mistakes.'

2) -TEKI: does not have any concrete meaning, but simply serves to convert nouns into qualitative nouns, a function parallel to the English -IC or -ICAL as in: ATHLETIC (ATHLETE); MUSICAL (MUSIC); HISTORIC/HISTORICAL (HISTORY); RHYTHMICAL (RHYTHM); SYSTEMATIC (SYSTEM). -TEKI may be attached to practically any noun, and because of its convenient and easy function it is actually overused by some Japanese. A few of many possible examples are given here:

HOOHOO	'system'	HOOHOO-TEKI	'systematic'
DANSEI	'male'	DANSEI-TEKI	'manly'
JOSEI	'female'	JOSEI-TEKI	'womanly'
GENDAI	'modern times'	GENDAI-TEKI	'modern'
RISOO	'an ideal'	RISOO-TEKI	'ideal'
HIKAKU	'comparison'	HIKAKU-TEKI	'comparative'
IPPAN	'the normal'	IPPAN-TEKI	'general'
HIYU	'metaphor'	HIYU-TEKI	'metaphorical'
KANJOO	'feelings'	KANJOO-TEKI	'sentimental'
KATEI	'family'	KATEI-TEKI	'domestic'
JIMU	'business'	JIMU-TEKI	'businesslike'
KATSUDOO	'activity'	KATSUDOO-TEKI	'active, dynamic'
KONPON	'foundation'	KONPON-TEKI	'fundamental'
KAGAKU	'science'	KAGAKU-TEKI	'scientific'
KAGAKU	'chemistry'	KAGAKU-TEKI	'chemical'
ZETTAI	'absoluteness'	ZETTAI-TEKI	'absolute'
TETTEI	'thoroughness'	TETTEI-TEKI	'thoroughgoing'

16.5 REDUPLICATION

This section treats of two types of reduplication: reduplication for plurality and reduplication for impression. Because the latter type is more numerous and more difficult to use properly, another section has been added to show how they function in context.

1 (A): REDUPLICATION FOR PLURALITY

There are not many of this type. The following are the most common.

YAMA	'mountain'	YAMA-YAMA	'group of mountains'
HITO	'person'	HITO-BITO**	'people'
KUNI	'country'	KUNI-GUNI	'various countries'
WARE	'I'	WARE-WARE	'we'
TOKI	'time'	TOKI-DOKI	'sometimes'
TABI	'occasion'	TABI-TABI	'various occasions'
IRO	'color, sort'	IRO-IRO	'various kinds'
HOO	'direction'	HOO-BOO	'various directions'
NICHI	'day'	NICHI-NICHI	'day by day', 'daily'
TOKORO	'place'	TOKORO-DOKORO	'various places'
ICHI	'one'	ICHI-ICHI	'one by one'
IPPO	'one step'	IPPO-IPPO	'step by step'

** The student should not overuse the word HITO-BITO. He may tend to do so on account of his English habits, but he should remember that HITO alone can mean 'persons, people'. HITO-BITO is used for special emphasis when the occasion calls for it.

There are several words which now are used only in the reduplicated form:

CHI-CHI	'father'	HO-HO	'cheeks'
HA-HA	'mother'	CHI-CHI	'breasts'
JI-JI	'old man'	MI-MI	'ears'
BA-BA	'old woman'	MO-MO	'thighs'

The tendency towards reduplication appears in many words in one form or another, sometimes in a repetition of the whole word, sometimes in a repetition of just one component sound. Whatever the form, the reduplication of the type described above indicates plurality or distribution.

The remainder of this first section will deal with impressionistic reduplication, a category containing a large number of VERB MODIFIERS. They are called "impressionistic" because they are used to suggest a particular sound or situation or attitude in a vivid way. Such reduplication occurs in English too: chitchat, pell-mell, tom-tom, gewgaw, hoity-toity, heebie-jeebies, heehaw, ticktock, ticktack, teenie-weenie, hodgepodge, helter-skelter.

1 (B): REDUPLICATION FOR IMPRESSION

Some examples:

BOTSU-BOTSU	'little by little'
BURA-BURA	'aimlessly'
CHOI-CHOI	'occasionally'
DAN-DAN	'gradually'
DON-DON	'steadily'
IYO-IYO	'more and more'; 'at last'
MECHA-MECHA	'in disorder'
PEKO-PEKO	'cringingly'
PERA-PERA	'fluently'
PIKA-PIKA	'glitteringly'
SORO-SORO	'slowly'

In many of these modifiers the first consonant of the components can be either a VOICELESS or a VOICED consonant. When the consonant is VOICED, the impression is expressed more strongly:

PARA-PARA	or	BARA-BARA	'in disorder'
PERA-PERA	or	BERA-BERA	'fluently'
KIRA-KIRA	or	GIRA-GIRA	'glitteringly'
POTSU-POTSU	or	BOTSU-BOTSU	'little by little'

For example, the difference between PERA-PERA HANASHIMASU and BERA-BERA HANASHIMASU is that in the second case the person is described as talking even more than in the first case; i.e., 'volubly' rather than merely 'fluently'.

Two other types of impressionistic verb modifiers must also be mentioned here. One type consists of those modifiers which end in -RI, and which often contain a consonant reduplication within the word. The following are some examples:

BIKKURI	'surprised'	SAPPARI	'not at all'
BONYARI	'absent-minded'	SHIKKARI	'firmly'
GAKKARI	'disappointed'	SUKKARI	'completely'
HAKKIRI	'clearly'	YUKKURI	'slowly'
NOMBIRI	'easygoing'		

Certain modifiers of this -RI type have a parallel reduplicative modifier which sometimes, but not always, means the same thing. For example:

NOMBIRI	'at ease'	NOBI-NOBI	'at ease'
SHIMMIRI	'intimately'	SHIMI-JIMI	'keenly'
BATTARI	'with a bang'	BATA-BATA	'with a thud'
HISSORI	'quietly'	HISO-HISO	'secretly'
KOSSORI	'stealthily'	KOSO-KOSO	'sneakingly'
UKKARI	'thoughtlessly'	UKA-UKA	'thoughtlessly'
NIKKORI	'smiling'	NIKO-NIKO	'smiling'

The other type of impressionistic modifier ends in -TO.

CHAN-TO	'rightly'
JIT-TO	'fixedly'
SOT-TO	'quietly'
ZAT-TO	'roughly'
ZUT-TO	'by far'
KICHIN-TO	'accurately'

To this group belong KITTO and MOTTO, already known to the student.

A NOTE ON CONSONANT REDUPLICATION IN GENERAL

In Japanese a number of words have an alternate form with a reduplicated central consonant. These alternate forms have an INTENSIVE or IMPRESSIONISTIC meaning, similar to the consonant reduplication of the modifiers already explained.

yaHari	or	yaPPari	'really'
yoHodo	or	yoPPodo	'considerably'
NiHon	or	NiPPon	'Japan'
saKi	or	saKKi	'ahead', 'before'
taKusan	or	taKKusan	'many'
baKari	or	baKKari	'only', 'just'
doCHi(ra)	or	doTCHi	'where (of two)'
koCHi(ra)	or	koTCHi	'here'
aMari	or	aMMari	'too much'
naNi	or	naNNi	'what?'
miNa	or	miNNa	'all'
oNaji	or	oNNaji	'the same'
naDo	or	naNDo	'etc.' (rare)
taBi	or	taMBi	'occasion'

Since words are reduplicated in this way in order to convey intensity, it is only natural that many compounds with the intensifier MA- should contain reduplication also. Note some examples:

ma-KKa	'deep red'
ma-KKuro	'pitch black'
ma-KKura	'very dark'
ma-SSao	'deep blue'
ma-SSugu	'straight ahead'
ma-NNaka	'the very center'
ma-PPadaka	'stark naked'
ma-SSHiro	'very white'

Note the phonetic changes involved in the reduplication of consonants:

(1) Nasal consonants (/m/, /n/) are doubled: naNi becomes naNNi.
(2) The consonant /b/ is preceded by an /m/: taBi becomes taMBi.
The consonant /d/ is preceded by an /n/: naDo becomes naNDo.
(3) Voiceless consonants are simply doubled: kuro becomes maKKuro.

But note: /h/ + /h/ = /pp/: niHon becomes niPPon;
/ts/ and /ch/ are preceded by /t/: doCHi, doTCHi.

2: USE OF IMPRESSIONISTIC MODIFIERS IN SENTENCES
(for future reference)

Impressionistic verb modifiers function as any other verb modifiers, but their meaning can be quite complex. To explain them further we present here some examples of their use. Since, however, a deeper knowledge of the language must be acquired before the student can use them readily, the examples, constructed with a view to future reference, include some patterns not explained yet.

NOTE: A proper use of these modifiers will stamp one's speech as "typically Japanese". The student should review these examples often.

A: REDUPLICATIVE MODIFIERS

BOTSU-BOTSU 'little by little', 'soon'

Daibu yasunda ne. Ja, botsubotsu hajimeru ka na?
'We've had a good rest, eh? What do you say we get a move on?'

Sanji ka? Jaa, botsubotsu dekakeyoo ka?
'Three? Well, should we be on our way?'

BURA-BURA 'aimlessly'

Doko e iku no? Chotto burabura aruite iru n desu yo.
'Where are you going?' 'Just out for a stroll.'

Uchi de burabura shite inai de sukoshi wa hataraki nasai.
'Instead of loafing around the house do a little work at least.'

CHOI-CHOI 'occasionally', 'from time to time'

A: Shiga sensei wa majime desu ka?
B: Saa choichoi warui tokoro e iku mitai desu yo.

A: 'Is Prof. Shiga an upright person?'
B: 'Hmmm. He looks like the kind that sometimes drops into unsavory spots.'

Ano hito o Yokohama de choichoi mikakemashita yo.
'From time to time I've seen him in Yokohama.'

DAN-DAN 'gradually', 'little by little'

Kaze ga dandan tsuyoku natte kita na. Kaeroo ka ne?
'The wind has gradually grown stronger. What do you say we go back?'

A, ishi ga dandan ugokidashita!
'Look, bit by bit the stone has started to move!'

DON-DON 'fast', 'rapidly'

Chotto mattee. Sonna ni dondon itte wa iya.
'Hold on---what's your rush?'

Boku wa jidoosha o dondon tobashite nijikan de kimashita.
'I turned on the speed and got here in two hours.'

IYO-IYO 'at last', 'more and more'

Watashi ga koe o kakeru to ano ko wa iyoiyo oogoe de nakidashita.
'When I spoke to him the boy started bawling even louder.'

Iyoiyo uchuu jidai ni hairimashita.
'We've finally entered the space age.'

KAWARU-GAWARU 'alternately', 'by turns'

Watashitachi sannin wa Takano san o mado no soto kara kawaru-gawaru yobimashita.
'The three of us in turn called to Takano from outside his window.'

Kawaru-gawaru akachan o daite yorokobimashita.
'Ecstatically they took turns cradling the baby in their arms.'

MECHA-MECHA 'in disorder'

Anata wa watashi o mechamecha ni shita n desu. Watashi wa moo ikite ikemasen.
'You've made a mess of my life. I can't go on living anymore.'

Taifuu de 500ken no ie ga mechamecha ni kowaremashita.
'The typhoon reduced 500 houses to shambles.'

MECHA-KUCHA 'in disorder'

A: Boku wa ichinichi de eigo o zembu naratta yo.
B: Sonna mechakucha na koto o yuu na yo. Shitteru yo, boku wa.
A: Honto da yo. 365 nichi to ichinichi da yo.
B: E? Nan da. Kimi to hanashite iru to atama ga mechakucha ni naru yo.

A: In one day I learned English completely.
B: Don't hand me nonsense like that. I know you.
A: No, really. It was 365 days and then one day.
B: Aw go on! Just talking with you is enough to drive anyone batty!

NIKO-NIKO 'smiling'

Doo shita no? Baka ni nikoniko shite iru ja nai ka?
'What's the matter with you? With that silly grin on your face!'

"Hanako san, 100 ten desu," sensei wa nikoniko warainagara iimashita.
' "Hanako, a hundred," the teacher said with a smile.'

PEKO-PEKO 'cringingly'; 'awfully hungry'

"Sumimasen, yurushite kudasai" to itte pekopeko atama o sageta.
' "Excuse me, I beg your pardon," he said with profuse bows.'

Okaasan, onaka ga shinisoo ni pekopeko daa.
'Mother, I'm about to die, I'm so starved!'

PERA-PERA 'fluently'

Ano gaijin wa watashi no kao o miru to perapera hanashikakemashita.
'That foreigner looked at me and immediately began talking at a furious pace.'

Ano hito no furansugo wa perapera desu yo. Sugoi na.
'He's very fluent in French. Isn't that something!'

SORO-SORO 'slowly'; 'little by little'

Byooki no ojiisan wa sorosoro aruite imasu ne.
'The sick old man is just inching along, isn't he?'

Moo sorosoro kaerimashoo ka?
'Should we be getting back now?'

B: MODIFIERS OF THE -RI TYPE

BIKKURI 'startled', 'frightened'

Watashi ga heya ni hairu to Okeda san wa bikkuri shita kao de mimashita.
'When I entered the room Okeda looked at me with a surprised expression on his face.'

Watashi ga shinde mo bikkuri shinai de kudasai ne?
'Don't be afraid, even if I should die.'

BONYARI 'absent-mindedly', 'vacantly'

Naite naite watashi wa bonyari shita mama aruite imashita.
'Crying and crying, I was walking around as if in a daze.'

Mado ni motarete, bonyari mado o sukashite mite imashita.
'Leaning against the window (frame), I absently gazed out.'

GAKKARI 'downcast'

Gakkari shite nani mo te ni tsukanakatta.
'I was so depressed I couldn't get any work done.'

Gakkari shita deshoo nee. Tegami ga konakute.
'You must have felt bad, not getting any letters.'

HAKKIRI 'clearly'

Watashi wa hakkiri oboete imasu. Yonen mae no natsu no koto o.
'I remember it very clearly, the summer four years ago.'

Sore de hakkiri shimashita. Abe san ga shinda no ga.
'That makes it certain that Abe is dead.'

NOMBIRI 'leisurely', 'carefree'

Inaka wa nombiri shite ii desu ne.
'Country life is nice, isn't it? ---so leisurely.'

Ammari nombiri shite iru to basu ni okureru yo.
'Take it that easy and you'll be late for the bus.'

SAPPARI 'not at all'; 'refreshed, neat'

Ano hito wa sappari kimasen ne. Nani ka atta no deshoo ka?
'He's not showing up at all, is he? You suppose something happened to him?'

Ase o shawaa de otoshita no de sappari shimashita.
'I feel refreshed now after that shower.'

SHIKKARI 'firmly', 'steadily'

Suidoo no kuchi o shikkari shimete nete kudasai.
'Close the water faucet tight before you go to bed.'

Booya. Abunai kara shikkari tsukamatte i nasai yo.
'It's dangerous, sonny, so hold on tight.'

Yoshio san, shikkari shi nasai. Genki o dashi nasai.
'Stick with it, Yoshio! Keep your chin up!'

SUKKARI 'completely'

Sakura ga saite sukkari haru ni narimashita.
'With the cherry blossoms out spring is here to stay.'

Anata no gobyooki wa moo sukkari yoku natta no desu ka?
'Has your sickness cleared up completely?'

YUKKURI 'slowly'

Doozo yukkuri hanashite kudasai.
'Please speak more slowly.'

Nisannichi yukkuri tomatte iki nasai.
'Please stay and relax two or three days before you go.'

C: MODIFIERS OF THE -TO TYPE

CHAN-TO 'properly'

Boku wa shigoto o chanto yatta no ni shikararemashita.
'I did my job as I was supposed to, and still I got scolded.'

Doa o chanto shimenakatta no de kaze ga haitte kimashita.
'There's a draft coming in because you didn't shut the door well.'

JIT-TO 'intently', 'patiently', 'without moving'

Ano hito wa jitto sannen mo matte ita no ni.
'Though he waited patiently for three years...'

Koko ni jitto shite iru n desu yo. Ugoite wa dame yo.
'You have to stay still right here. Don't move!'

SOT-TO 'quietly', 'softly'

Nani mo iwanai de kudasai. Doo ka watashi o sotto shite oite kudasai.
'Don't say anything. Leave me alone please.'

Sonna ni tsuyoku shimenai de sotto shi nasai.
'Don't slam it shut like that, close it gently.'

ZUT-TO 'by far', 'all the way'

Watashi no hoo ga zutto tsuyoi zo.
'I'm by far the stronger!'

Saa saa, zutto naka e ohairi nasai.
'Come on all the way in.'

Sanji kara zutto matte ita no desu yo. Osoi naa.
'I've been waiting all this time since three. Late, aren't you?'

KICHIN-TO 'accurately', 'neatly'

Kimono o kichinto ki nasai, natsu demo.
'You should dress neatly, even in summer.'

Koko wa tootoi basho desu kara kichinto suwari nasai.
'This is a sacred place, so sit properly.'

LESSON 17

SEQUENCES OF SENTENCES (I)

VERB CLUSTERS

17.1 -TE KURU, -TE IKU
17.2 -TE SHIMAU
17.3 -TE OKU
17.4 -TE KURERU/KUDASARU
-TE MORAU/ITADAKU
-TE AGERU
17.5 -TE MIRU

The student has already seen several examples of verbs in sequence. The -TE IMASU form is one such sequence; the -TE KUDASARU, -TE KURERU, and -TE AGERU forms are other examples. They illustrate the rule that, when two or more verbs are in SIMPLE SEQUENCE, all but the last verb are inflected into the -TE form. These verbs in sequence are called "verb clusters"; i.e., two or more verbs grouped together in a sort of unity. A verb cluster is thus distinct from a verb compound (e.g., TORIAGERU), for compounds are joined together, not grouped together, and form not a unity but a single unit.

17.1 -TE KURU, -TE IKU

The verb KURU always has a basic meaning of motion toward, or arrival by motion toward, the place or the time of the speaker. The verb IKU always has a basic meaning of motion away from the place or the time of the speaker. As part of clusters they each retain their basic meanings, and yet, depending upon the particular cluster and the particular kind of situation in which they occur, they are used in three different patterns---different, that is, to the English speaker's point of view. Each of these patterns is labeled according to the English equivalents of KURU and IKU for each pattern.

A: KURU AND IKU EQUIVALENT TO 'COME' AND 'GO', RESPECTIVELY

KEY EXAMPLES

1. [watasi+wa/nihon+ni/honkon+o+tootte+kimasta]
   Watashi wa Nihon ni Honkon o tootte kimashita.
   'I came to Japan via Hongkong.'
2. [watasi+wa/igirisu+e/amerika+o+tootte+ikimasta]
   Watashi wa Igirisu e Amerika o tootte ikimashita.
   'I went to England via the United States.'

STRUCTURE FRAME

1 WATASHI WA NIHON NI HONKON O	TOOTTE	KIMASHITA	
Koono san wa gakkoo e Yokosuka-sen ni	notte	KIMASU	
Kyoo wa watashi wa Tookyoo kara zutto	suwatte	KIMASHITA	
Kinoo wa uchi ni Yamashita san ga	tazunete	KIMASHITA	

2 WATASHI WA IGIRISU E AMERIKA O	TOOTTE	IKIMASHITA	
Mainen gaikoku ni takusan no hito ga	dete	IKIMASU	
Kyoo wa Tookyoo made zutto	suwatte	IKIMASHITA	
Haha wa kinoo JAL no hikooki de kuni e	kaette	IKIMASHITA	
Kono baketsu o ura ni	motte	ITTE	kudasai

REMARKS

1. Note how the verb in the -TE form elaborates on the meaning of KURU or IKU, telling HOW the coming or the going is done. This elaboration by a VERB in Japanese is not necessarily paralleled in English:

'I came VIA Hongkong.'	'I went VIA the U. S.'
'He comes BY the Yokosuka . . .'	'Many people go ABROAD to . . .'
'I came SITTING all the way.'	'I went SITTING all the way.'
'Yamashita came VISITING . . .'	'Mother went BACK to . . .'
	'Please TAKE this bucket . . .'

2. Note that the last example in the IKU section involves a cluster of three verbs: MOTTE ITTE KUDASAI.

B: -TE KURU EQUIVALENT TO 'GO AND. . .'; -TE IKU EQUIVALENT TO '. . . AND GO'

KEY EXAMPLES

1. [oiša+saŋ+o/yonde+kimašoo+ka]
Oisha san o yonde kimashoo ka?
'Shall I go and call a doctor?'

2. [kore+wa/ano+hito+ŋa/wasurete+itta+mono+des]
Kore wa ano hito ga wasurete itta mono desu.
'He forgot this and went off (without it).'

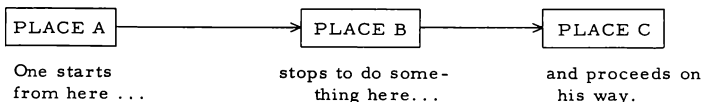
STRUCTURE FRAME

1	OISHA SAN O	YONDE	KIMASHOO	KA
	Sukoshi soto de	asonde	KI	nasai
	Ashita watashi ga ano hito kara	moratte	KIMASU	yo
	Kinoo wa Ginza de omoshiroi eiga o	mite	KIMASHITA	
	Daidokoro kara koppu o	motte	KITE	kudasai
2	KORE WA ANO HITO GA	WASURETE	ITTA	MONO DESU
	Kono kaigan de sukoshi	yasunde	IKIMASHOO	ka
	Chotto sono mise de hiruhan o	tabete	IKIMASHOO	ka
	Asoko de saakasu o yatte imasu yo. Chotto	mite	IKIMASHOO	ka

REMARKS

1. Sentences with KURU: notice the threefold process involved in the situations exemplified. There is a going, an action, and then a coming (back). Describing such situations, an English speaker will nearly always express the going and the action, and takes for granted the coming (back): 'Shall I go and call a doctor?' A Japanese speaker, on the other hand, takes for granted the going, but expresses the action and the coming back: OISHA SAN O YONDE KIMASHOO KA? Compare these examples:

Soto de ASONDE KI NASAI.	'GO AND PLAY outside.'
Ano hito ni MORATTE KIMASU.	'I'll GO AND GET it from him.'
Eiga o MITE KIMASHITA.	'I WENT AND SAW a movie.'
Koppu o MOTTE KITE kudasai.	'Please GO AND GET a glass.'

2. Sentences with IKU: imply three stages in an action's course:

Therefore the examples in the Frame mean, respectively: 'He forgot about this and departed'; 'Let's rest a bit on the shore here, then go on our way'; 'Let's have lunch in that shop and be on our way again'; 'Let's just have a look at the circus and continue on our way'.

C: KURU AND IKU EQUIVALENT TO "BECOMING"

KEY EXAMPLES

1. [saa/dekakemašoo+ka#sora+ŋa/harete+kimašta+yo]
   Saa, dekakemashoo ka? Sora ga harete kimashita yo.
   'Hmm, what do you say we leave now? The sky's cleared.'

2. [kore+kara+wa//dondoŋ/atatakaku/natte+iku+dešoo]
   Kore kara wa dondon atatakaku natte iku deshoo.
   'From now on it should get steadily warmer.'

STRUCTURE FRAME

1	SAA, DEKAKEMASHOO KA? SORA GA	HARETE	KIMASHITA	YO
	Tootoo	futte	KIMASHITA	ne
	Sakura no hana ga botsubotsu	saite	KIMASHITA	ne
	Nihongo o benkyoo suru hito ga	fuete	KIMASHITA	
2	KORE KARA DONDON ATATAKAKU	NATTE	IKU	DESHOO
	Kore kara wa benkyoo wa muzukashiku	natte	IKIMASU	yo
	Hombako no naka no hon ga	fuete	IKU	no wa ureshii desu yo
	Sono byooki de	shinde	IKU	hito ga takusan imasu

REMARKS

1. KURU: in these clusters expresses the idea of 'come to be', 'come about', an idea which is often expressed in some other way in English: 'Finally the rain HAS COME'; 'Students of Japanese HAVE GROWN NUMEROUS'; 'The flowers HAVE COME INTO BLOOM one by one'.

2. IKU: in these clusters also indicates 'becoming' or 'happening', but 'from now on' ---that is, after the speaker's time. A phrase like KORE KARA will make that notion more explicit. Thus, 'The study WILL GET more difficult', 'Men WILL DIE', 'Books WILL GROW in number'.

3. KURU may be used with future time also, but of course it keeps its basic meaning and so gives a different nuance from that of IKU. For instance, if one were to say: "Kore kara wa atatakaku natte KURU deshoo",

one portrays the weather as arriving, but not yet present. With IKU, the weather is portrayed as present and going on to a change.

4. PRACTICE

TYPE A

1. Use the capitalized verbs in a cluster with KURU; keep the same tense as that of the original verb.

EXAMPLES: Ano hito wa nakanaka KAERIMASEN ne.
Ano hito wa nakanaka KAETTE KIMASEN ne.

Otoosan wa moo KAERIMASHITA.
Otoosan wa moo KAETTE KIMASHITA.

Otoosan wa ashita KAERIMASU.
Otoosan wa ashita KAETTE KIMASU.

1) Ashita wa chichi ga Kagoshima kara DEMASU.
2) Kono hako no naka kara kono aida nakushita mannenhitsu ga DE-MASHITA.
3) Harukaze ga, soyosoyo to kimochiyoku aketa shooji kara FUKI-MASHITA.
4) Ano hito kara KAETTA hon wa doko ni arimasu ka?
5) Naze konna ni osoku OKIRU n desu ka?
6) Ooki na isu ga niwa ni HAIRIMASHITA yo.
7) Kono gakkoo ni wa Numazu kara KAYOU seito ga imasu.
8) Minami no hoo kara iroiro na tori ga haru Nihon ni WATARIMASU.
9) Kinoo wa uchi ni Inokuchi san ga TAZUNEMASHITA.
10) Kore kara UMARERU kodomotachi wa watashitachi ga shita koto o doo omou deshoo?

2. Do as in the previous exercise, now using IKU instead of KURU.

1) Mainen gaikoku ni takusan no hito ga DEMASU.
2) Watashi wa mainichi gakkoo e basu ni NORIMASU.
3) Aki ni Nihon kara minami no shima e takusan no tori ga WATARI-MASU.
4) Kyoo wa Tookyoo made zutto TACHIMASHITA.
5) Anata ga kinoo MOTTA kasa wa watashi no desu yo.
6) Naze Goroo wa HASHITTA n desu ka?
7) Chichi wa kinoo JAL no hikooki de kuni e KAERIMASHITA.
8) Kinoo wa densha no sutoraiki de watashi wa kaisha made ARUKI-MASHITA yo.
9) Totemo kirei na hikooki ga ima ano yama no ue o TOBIMASHITA yo.
10) Watashi wa Rooma ni wa Amerika o TOORIMASHITA.

3. Now make verb clusters using either KURU or IKU as the sense will demand.

1) Kotchi ni (HASHIRU) no wa dare desu ka?
2) Atchi e (JITENSHA NI NORU) no wa dare desu ka?
3) Harue chan ga ichiban osoku kyooshitsu e (HAIRU). (use the past)
4) Watashi wa Amerika ni Arasuka o (TOORU). (use the non-past)
5) Iino san wa mainichi kono gakkoo e Yokosuka-sen ni (NORU).
6) Watashi wa kinoo Kitakamakura kara Enoshima made (ARUKU).
7) Kono okashi wa kuni kara (OKURU) mono desu. (use the past)
8) Ano hito ni wa omiyage o (KAU) hoo ga ii desu yo. (use the past)
9) Hakone ni itta kaeri ni Odawara de chotto (YASUMU).
10) Ano hito kara (MORAU) jibiki wa Amerika de taisoo yaku ni tachimashita. (use the past)

TYPE B

4. Make verb clusters with KURU.

1) Kinoo otooto ga KATTA rekoodo wa suki ja arimasen.
2) Otoosan, Taroo wa Tookyoo kara hen na uta o OBOEMASHITA yo.
3) Kaneda san wa sensei no tokoro kara ooki na jibiki o KARIMASHITA.
4) Sore nara ('in that case') ashita watashi ga ano hito kara MORAIMASU yo.
5) Kyoo wa Hibiya de Hasegawa san ni AIMASHITA.
6) Ashita made ni kore o SHIRABETE kudasai.
7) Kinoo wa doko ni ITTA no desu ka?
8) Kyoo wa sobaya de nabeyaki o TABEMASHITA.
9) Sukoshi soto de ASOBI nasai.
10) Kinoo wa Ginza de omoshiroi eiga o MIMASHITA.

5. Make verb clusters with IKU.

1) Chotto kono mise de hiruhan o TABEMASHOO ka?
2) Hamada san no uchi wa kono hen ni arimasu. Chotto ano hito ni AIMASEN ka?
3) Asoko de saakasu o yatte imasu yo. Chotto MIMASHOO ka?
4) Kono kaigan de sukoshi ASOBIMASHOO yo.
5) Kore wa kinoo koko de YASUNDA hito ga WASURETA mono desu.
6) Watashi wa mainichi narau tokoro o uchi de SHIRABEMASU.
7) Ano hen ni wa mise ga arimasen yo. Bentoo o uchi de TSUKURIMASHOO.
8) Kamakura ni kuru hitotachi wa futsuu Daibutsu o MIMASU.
9) Jikan ga mada arimasu yo. Sono mise de biiru o hitotsu NOMIMASHOO.
10) Obentoo o TABETA hoo ga ii deshoo.

6. Complete each of the following sentences, combining some appropriate verb with either KURU or IKU.

1) Doko de sono hen na uta o . . .
2) Hana san, sumimasen ga gareeji no doa o . . .
3) Saburoo wa gakkoo e obentoo o . . .
4) Chotto koko de hitoyasumi . . .

5) Pan wa moo nakunarimashita. Ano mise de sukoshi . . .
6) Kaeri wa osoi desu yo. Obentoo o . . .
7) Seikichi wa soto de asonde imasu. Hayaku . . .
8) Oosaka ni itta kaeri ni Kyooto o kembutsu . . .
9) Kono hon wa gakkoo no toshokan kara . . .
10) Watashi wa gakkoo e basu ni . . .

TYPE C

7. In each of the following sentences make a verb cluster with either KURU or IKU.

1) Tootoo ame ga furimashita ne.
2) Saa dekakemashoo ka? Sora ga haremashita yo.
3) Kaerimashoo ka? Sora ga daibu kumorimashita yo.
4) Hawai ni wa itsumo kimochi no ii suzushii kaze ga fukimasu.
5) Sakura no hana ga botsubotsu sakimashita ne.
6) Kore kara wa benkyoo wa ima made yori zutto muzukashiku narimasu yo.
7) Sangatsu desu nee. Kore kara wa dondon atatakaku naru deshoo.
8) Hombako no naka no hon ga fueru no wa ureshii desu yo.
9) Tsuki no owari goro saifu no naka no okane ga heru no o mite iru no wa chotto sabishii desu yo.
10) Asoko ni mieta no ga Kirishima desu yo.
11) Tonari no uchi kara suteki na ongaku ga kikoemashita.
12) Sensei no sétsumei de daibu wakarimashita.
13) Sono byooki de shinu hito ga mainen takusan imasu.
14) Kore kara wa ki no ha wa dondon akaku narimasu.
15) Daibu kuraku narimashita ne. Uchi no naka ni hairimashoo ka?
16) Konogoro wa roshiago o benkyoo suru hito ga daibu fuemashita.
17) Ano onna no ko wa biyooin de kirei ni narimashita yo.
18) Kore kara wa kitto kono mondai ga sekai de ichiban ooki na mondai ni naru deshoo.
19) Nihongo no benkyoo wa ikaga desu ka? Haa, daibu yasashiku narimashita.

8. Complete the following sentences using some verb cluster with KURU or IKU as the meaning demands.

1) Kore kara wa ki no ha wa dondon aoku. . .
2) Ano hito wa kono goro totemo majime ni . . .
3) Ano hito wa kono goro taihen genki ni . . .
4) Daidokoro no hoo kara suteki na nioi ga . . .
5) Moo rokugatsu desu ne. Kore kara dondon atsuku . . .
6) Kodomo ga ookiku . . . no wa ureshii desu ne.
7) Sora ga daibu akaruku. . . yo. Kaerimashoo ka?
8) Gogatsu goro kono hana wa dandan mi (fruit) ni . . . n deshoo.
9) Sakura no hana ga botsubotsu. . . ne.
10) Sumisu san, nihongo ga totemo joozu ni . . . ne.

9. Translate into Japanese:

1) Please bring that box here.
2) Please bring that box over there.
3) Please take this box there.
4) I came from Kansai yesterday morning.
5) I always ride the train to the office.
6) Iseda came to visit us last night.
7) That car that went past our house is White's Ford.
8) Let's take some flowers for his wife.
9) Wait a moment. I'll go and ask that policeman.
10) Jim's house is nearby here. Let's drop in on our way.
11) Let's have a little rest in that park before we continue.
12) I'll go and take a look.
13) Joe's pronunciation is getting better and better.
14) That problem's going to be a really difficult one.
15) "How do you find Japanese?" "It's getting more and more difficult."
16) "Is that so? It will soon get easier."
17) The sky has clouded over. We should start going back.
18) That island you see out there is Oshima.
19) That boy has really grown tall lately, hasn't he?
20) It's getting dark outside. Come on into the house.

10. Translate into English:

1) Ashita wa chichi wa Kagoshima kara kaette kimasu.
2) I san wa senshuu JAL no hikooki de kuni e kaette ikimashita.
3) Ooki na neko ga daidokoro ni haitte kimashita yo.
4) Kyoo wa Tookyoo made tatte ikimashita.
5) Kinoo wa doko e itte kita no desu ka?
6) Kamakura ni kuru hito wa futsuu Daibutsu o mite ikimasu.
7) Shokuji o shite itta hoo ga ii desu yo.
8) Sora ga daibu kumotte kimashita.
9) Sensei no setsumei de daibu wakatte kimashita.
10) Kore kara wa ki no ha ga akaku natte ikimasu.

17.2 -TE SHIMAU

SHIMAU means 'finish', 'put an end to'. In a cluster with another verb, it indicates that the action expressed by that verb is CARRIED THROUGH TO COMPLETION. -TE SHIMAU clusters are used quite often, one reason being that SHIMAU lends itself very well to emphasizing of the completion of the action. Sometimes the use of SHIMAU is necessary in order to convey the idea of 'bring to completion'; but many more times the use of SHIMAU is not necessary at all. Accordingly, we divide the presentation into OBLIGATORY USE and OPTIONAL USE of SHIMAU.

KEY EXAMPLES

1. [iškawa+saŋ+wa/doko+ni+iruŋ+des+ka] [moo/itte+šimaimašta+yo]
   "Ishikawa san wa doko ni iru n desu ka?" "Moo itte shimaimashita yo."
   ' "Where is Ishikawa?" "He has already gone." '

2. [sueko+čaŋ+wa/naze+naite+imas+ka] [neko+ŋa/šinde+šimattaŋ+des]
   "Sueko chan wa naze naite imasu ka?" "Neko ga shinde shimatta n desu."
   ' "Sueko chan, why are you crying?" "My cat died." ' or:
   ' "Why is Sueko chan crying?" "Her cat died." '

STRUCTURE FRAME

		OBLIGATORY SHIMAU		
1	ISHIKAWA SAN WA DOKO NI IRU N DESU KA? MOO	ITTE	SHIMAIMASHITA	YO
	Chotto matte kudasai. Kono tegami o 2-3 pun de	kaite	SHIMAIMASU	
	Yasumi ni wa benkyoo shimashita? Iya sukkari	namakete	SHIMAIMASHITA	
	Kono tokei wa ugokimasen ne. Sore wa sakki	kowarete	SHIMAIMASHITA	

		OPTIONAL SHIMAU		
2	SUEKO CHAN WA NAZE NAITE IMASU KA? NEKO GA	SHINDE	SHIMATTA	N DESU
	Kimochi ga ii desu ne. Sora ga sukkari	harete	SHIMAIMASHITA	nee
	Koko ni atta pan wa doko ni ikimashita? Are wa	sutete	SHIMAIMASHITA	
	Meri san wa ashita no imagoro ni wa Amerika ni	tsuite	SHIMAIMASU	

REMARKS

1. Note that there are various equivalent English expressions for -TE SHIMAU clusters: 'has gone'; 'finish' (a letter); 'broke down completely'; 'cleared up'; 'threw away'; 'arrived'.

2. Observe that SHIMAU is said to be obligatory in this sense, that without it the sentence lacks the meaning of COMPLETED action. In the first Key Example, for instance, one could not answer merely with MOO IKIMASHITA 'already went', because the question was not something like "Is he going to town?" In order to reply "He has gone" to "Where is he?", SHIMAU has to be used with ITTE. In the second example in the Frame, the meaning changes considerably if the verb is KAKIMASU; since it's a question of finishing in two or three minutes KAITE SHIMAU is necessary. In the third example, just NAMAKEMASHITA would indicate idleness, but SUKKARI NAMAKETE SHIMAIMASHITA indicates thorough inactivity. Finally, the watch is not said to be merely out of order, but completely broken down.

3. SHIMAU is said to be optional when the meaning of the sentence remains basically the same even without it. In such cases it may be used to give emphasis to the verb. Or it may be used in a type of redundancy which is not uncommon in ordinary everyday language. Again, the Japanese dislike making sentences too abrupt, so SHIMAU may be used to round out the final verb by way of making it longer.

4. The meaning of a compound with -OWARU should not be confused with that of a cluster with SHIMAU. The former indicates STOPPING, the latter indicates COMPLETING. In the former case, the stopping may come at the completion of the action or it may not; all that -OWARU indicates is that the action ended. Thus, for example:

TABE-OWARIMASHITA	'finished eating'---- the eating ends; no reference to completion or thoroughness.
TABETE-SHIMAIMASHITA	'completely ate up'------ all the food was consumed, nothing remains.

5. Contrast -TE KURU and -TE SHIMAU in the following examples:

Sora ga harete kimashita.	Sora ga harete shimaimashita.
Muzukashiku natte kimashita.	Muzukashiku natte shimaimashita.
Sakura ga saite kimashita.	Sakura ga saite shimaimashita.

In these, KURU indicates the process of becoming a certain way, but SHIMAU indicates the completion or thoroughness of the becoming.

6. Although no examples of it are given in the Frame, the following pattern also occurs often:

dekinaku natte shimau	'become completely unable'
ugokanaku natte shimau	'stop going altogether' (e.g., a watch)
wakaranaku natte shimau	'become completely unable to make out'
mienaku natte shimau	'completely disappear from sight'

7. The following abbreviations are used in Familiar Style speech:

-TE SHIMAU ⟶	-CHAU/-CHIMAU*	tabe-TE SHIMAU: tabe-CHAU
-DE SHIMAU ⟶	-JAU/-JIMAU*	non-DE SHIMAU: non-JAU
-TE SHIMATTA ⟶	-CHATTA/ -CHIMATTA*	tabe-TE SHIMATTA: tabe-CHATTA
-DE SHIMATTA ⟶	-JATTA/-JIMATTA*	non-DE SHIMATTA: non-JATTA

When a /t/ precedes -TE it must be kept in the shortened form:

it-TE SHIMAU= it-CHAU/it-CHIMAU*
it-TE SHIMATTA= it-CHATTA/it-CHIMATTA*

The abbreviated forms are also found with their Polite equivalents:

tabe-CHAIMASU/CHIMAIMASU*	tabe-CHAIMASHITA/CHIMAIMASHITA*
it-CHAIMASU/CHIMAIMASU*	it-CHAIMASHITA/CHIMAIMASHITA*
non-JAIMASU/JIMAIMASU*	non-JAIMASHITA/JIMAIMASHITA*

*(These seem to be used less often than the shorter abbreviated form.)

PRACTICE 1. Make clusters using the capitalized verbs and SHIMAU.

1) Watashi wa ima Natsume Sooseki o yonde imasu. Kongetsu no owari made ni minna YOMIMASU.

2) Shigeru wa niwa no kaki o zembu TABEMASHITA.

3) Kondoo san o sagashite iru n desu. Doko ni iru n desu ka? Moo IKIMASHITA yo.

4) Natsuyasumi ni wa benkyoo shimashita ka? Iya, sukkari YASUMI-MASHITA.

5) Ima tegami o kaite iru n desu. Ni.sampun de KAKIMASU. Chotto matte kudasai.

6) Kono tokei wa hen desu nee. Ugokimasen. Sore wa sakki KOWARE-MASHITA.

7) Ano hito wa sannen mae kara kono mondai o shirabete imashita. Soshite tootoo sukkari SHIRABEMASHITA.

8) Ano mondai wa mendoo na koto ni natta n desu yo. Watashi wa sukkari KANGAEMASHITA.

9) Sakura no hana wa doko ni aru n desu ka? Sakura no hana wa moo zutto mae ni SAKIMASHITA yo.

10) Kono kuruma wa dame desu nee. Ugokimasen. Iya, sore wa gasorin ga NAKUNATTA n desu.

2. Answer the following questions. SHIMAU is optional in these cases, but use it in all the answers anyway.

1) Anata wa hiruhan wa mada desu ka? (ans.: "I ate it.")
2) Koko ni atta hon wa doko ni arimasu ka? ("Osada took it away.")
3) Benkyoo wa doo desu ka? ("It's become difficult.")
4) Oya! Ima mieta hikooki wa doko ni itta n deshoo? ("Into those clouds.")
5) Tsuruko chan wa naze anna ooki na koe de naite iru n desu ka? ("The cat died.")
6) Koko ni atta pan wa doko ni ikimashita ka? ("I threw it away.")
7) Onegai shita shigoto wa mada owarimasen ka? ("It's already finished.")
8) Kono tsugi wa Shinjuku desu ka? ("We already passed Shinjuku.")
9) Koko ni atta biiru wa doko ni ikimashita ka? ("I drank it.")
10) Kimochi ga ii desu nee. ("The sky is so clear.")

3. Complete the following. Use SHIMAU only if you MUST.

1) Takashi wa itsumo hachiji ni wa beddo ni . . .
2) Ano tegami wa moo kakimashita ka? Ee, sore wa kinoo. . . yo.
3) Doozo, sono keeki o zembu . . . kudasai.
4) Kinoo wa takusan benkyoo shimashita ka? . . . Iya, kinoo wa . . .
5) Michi ga sukkari yoku . . .
6) Ichii san wa ashita no imagoro ni wa Amerika ni . . .
7) Kinoo no shimbun wa doko ni ikimashita ka? Watashi ga soto ni. .
8) Oya, heya no naka ga sukkari rippa ni . . .
9) Ano hito wa konogoro sukkari nihongo ga joozu ni . . .
10) Koko ni oita sakana wa doko ni itta n deshoo. Neko ga . . .

4. Translate into Japanese:

1) "Where is Sakai? I can't find him." "He has gone already."
2) "Have you finished that work I asked you to do?" "Yes I have."
3) "Where are those famous cherry blossoms?" "They've all fallen now."
4) Don't look for them; I threw them away.
5) "Is Kawasaki our next station?" "No, we already passed Kawasaki."
6) The school is kind of lonely on Sunday with the children all gone.
7) "Why is the baby crying?" "Teruo took his toy away."
8) My watch stopped running altogether the other day.
9) "Where is the bottle of beer from the refrigerator (reizooko)?" "I drank it."
10) The clouds lifted.
11) "Did you study much during these vacations?" "No, I took a complete break."
12) The clouds cleared away. Not a one was in sight.
13) All the leaves have fallen from the trees.
14) The birds ate all the <u>kaki</u> from our trees.
15) It feels good to be out here. You can't see Tokyo at all from here.

17.3 -TE OKU

OKU means 'put', 'set'. In clusters it retains this basic meaning, but through usage has come to be used in two different senses. In one, it indicates a SETTING IN ADVANCE FOR FUTURE USE; in the other, a SETTING AND LEAVING.

KEY EXAMPLES

1. [suika+wa/reizooko+ni/irete+oita+hoo+ŋa/oišii+yo]
   Suika wa reizooko ni irete oita hoo ga oishii yo.
   'The watermelon will taste better if you set it in the refrigerator first.'

2. [aketa+doa+wa/šimete+oite+kudasai]
   Aketa doa wa shimete oite kudasai.
   'Close the door you opened and leave it closed.'

STRUCTURE FRAME

		Do something in advance		
1	SUIKA WA REIZOOKO NI	IRETE	OITA	HOO GA OISHII YO
	Kono mondai wa	oboete	OITA	hoo ga ii desu yo
	Kaze ni wa kono kusuri o	nonde	OITA	hoo ga ii deshoo
	Okyakusan ni ageru hana o	kitte	OKIMASHITA	yo

		Do something and leave it so		
2	AKETA DOA WA	SHIMETE	OITE	KUDASAI
	Ooki na ki wa chiisaku	kitte	OKIMASU	
	Kokuban no ji wa itsumo	keshite	OITE	kudasai
	Anata no oobaa wa genkan ni	kakete	OKIMASU	yo

REMARKS

1. In English, too, the verb set sometimes acquires from context a note of doing in advance: 'set the table for dinner'; 'set aside three for the highest bidder'; 'get set— go!'; 'everything's set for the party'.

2. The idea of "in advance" is much more closely associated with -TE OKU, however, than it is with the English set, even though OKU does

not express the idea explicitly. Thus, the watermelon is put into the refrigerator 'first', 'in advance'; the flowers are cut 'in readiness' for the guests; the medicine is taken 'ahead of time' to forestall a cold; and the problems are learned 'in readiness' for any future tests.

3. The second group of examples are easier to understand literally. The third sentence, for instance, means 'Always erase what's on the board and leave the board that way'. Note, though, that these -TE OKU clusters do NOT mean: 'leave closed', 'leave hanging', etc., but: 'close and leave closed'; 'hang and leave hanging', etc. For 'leave a thing the way it is', say: SONO MAMA NI SHITE OKU.

4. The verb preceding OKU can also be in the negative: MADO O AKENAI DE OITE KUDASAI 'Don't open the windows, leave them as they are'.

5. The cluster TOTTE OKU means 'set aside', 'reserve' (e.g., one's best silverware); 'save, store' (e.g., some food for a latecomer); 'keep' (e.g., some goods for a customer till he comes to pay for them).

6. The only real problem with -TE OKU clusters occurs in those cases, numerous enough, in which the meaning of OKU is so vague that there can be no satisfactory rendering of the idea into English. In the English equivalents only the verb preceding OKU is expressed. For instance:

Jitensha wa uchi no naka ni irete oite kudasai.
'Put the bike inside the house.'
Kodomo wa urusai desu. Hon o misete okimashoo.
'The baby's restless. I'll show her a book.'
Shokuji wa hajimete oite kudasai. Ato de ikimasu.
'Go ahead and start the meal. I'll join you afterwards.'

PRACTICE

FIRST MEANING

1. Use OKU together with the capitalized verbs.

1) Tokkyuu no kippu wa tooka mae ni KATTE kudasai.
2) Kaze ni wa kono kusuri o NONDA hoo ga ii desu yo.
3) Watashitachi no taberu kudamono wa kinoo KAIMASHITA yo.
4) Tonari ni ageru hana o KIRIMASHITA.
5) Kono hanashi o YONDE kudasai. Ashita shitsumon shimasu.
6) Kan ni IRETA okashi ga arimasen, dare ga tabeta no desu ka?
7) Reizooko ni IRETA meron wa oishii ne.
8) Kyoo to ashita ASOBI nasai, asatte kara benkyoo desu yo.
9) Kono mondai wa OBOETA hoo ga ii deshoo.
10) Watashi no jibiki ga arimasen yo, SAGASHITE kudasai.
11) Ano hito kara KIITA hanashi o wasurete shimaimashita.
12) Depaato ni TANONDA shinamono wa mada kimasen ka?

13) Kono tokoro o SHIRABEMASHOO. Ashita sensei ga shitsumon shimasu.
14) Sentakumono o uchi no naka ni IRE nasai. Ame ga futte kimasu yo.
15) Ashita no shiken no jumbi o SHIMASHOO.

2. The following is a list of situations. Using the hints offered, make sentences with -TE OKU.

1) Ashita shiken ga arimasu.(BENKYOO)
   Benkyoo shite okimasu.
2) Ashita taberu okashi ga arimasen. (KAU)
3) Tomodachi ga takusan kimasu. (BIIRU)
4) Jitensha ga soto ni arimasu. Ame ga furu deshoo.(UCHI NI)
5) Ashita sensei ga watashi ni shitsumon shimasu.(SHIRABERU)
6) Hito ga tooru michi ni ishi ga arimasu.(TORU)
7) Ashita wa hayaku okimasu.(HAYAKU NERU)
8) Raishuu Hiroshima no tomodachi no uchi ni ikimasu.(TEGAMI)
9) Tomodachi ni tegami de shiraseru jikan ga arimasen.(DENWA)
10) Ashita wa mise ga minna yasumi desu.(TABAKO)

SECOND MEANING

3. In the following exercise use OKU with the verbs given in capital letters.

1) Kono tegami o DASHITE kudasai.
2) Anata no tsukue no ue ni mezurashii mono o OKIMASHITA.
3) Anata no sebiro wa genkan ni KAKEMASU.
4) Aketa doa wa kitto SHIMETE kudasai.
5) Watashi ni kita tegami wa heya ni IRETE kudasai.
6) Watashi ga KATTA nooto wa doo shimashita ka?
7) Sensei kara kiita hanashi o koko ni KAKIMASHITA.
8) Koko ni KAKETA booshi ga arimasen.
9) Ooki na ki wa chiisaku KIRIMASU.
10) Kokuban no ji wa itsumo KESHITE kudasai.
11) Kodomo wa urusai desu. Hon o MISEMASHOO.
12) Okane wa otoosan ni onegai SHIMASHITA.
13) Kyoo wa ii tenki desu ne. Mado o AKEMASHOO.
14) Shokuji wa HAJIMETE kudasai. Watashi wa ato de ikimasu.

4. Translate into English:

1) Tegami wa tsukue no ue ni oite okimasu.
2) Tegami o kaite okimashita.
3) Okaasan, boku no okashi wa chanto totte oite ne.
4) Sara o aratte okimashita.

5) Osara ni ringo o kitte okimashita.
6) Atsui koohii o irete okimashita.
7) Kono tegami o dashite oite kudasai.
8) Kono baggu ('purse') o totte oite kudasai.(because I don't have the money now)
9) Teeburu no ue ni pan o yaite okimashita.
10) Suutsukeesu wa koko ni oite oite kudasai.

17.4 CLUSTERS WITH KURERU/KUDASARU, MORAU/ITADAKU, AGERU

Three of these clusters have been studied already, but they will be seen here from a wider point of view. The new verbs, MORAU and ITADAKU, both mean 'receive'; MORAU is a Familiar verb, just as KURERU is, and ITADAKU is a Polite verb, on a level with KUDASARU.

KEY EXAMPLES

1. [kore+wa/haha+ŋa/oktte+kureta+mono+des]
   Kore wa haha ga okutte kureta mono desu.
   'This is something my mother sent me.'

2. [okʸak+san+ni/kʸakuma+de/matte+moraimašoo]
   Okyakusan ni kyakuma de matte moraimashoo.
   'Let's have the visitor wait in the parlor.'

3. [ano+kodomo+ni/ooki+na+paŋ+o/katte+aŋemašta]
   Ano kodomo ni ooki na pan o katte agemashita.
   'She bought a big roll for the child.'

STRUCTURE FRAME

		KURERU		
1	KORE WA HAHA GA	OKUTTE	KURETA	MONO DESU
	Otoosan wa itsumo watashi to	asonde	KUREMASU	
	Omawarisan ga yoku michi o	oshiete	KUREMASHITA	
	Atsui desu ne. Mado o	akete	KUREMASEN	ka
	Tomodachi ga hana o	motte kite	KUREMASHITA	

		MORAU	
2	OKYAKUSAN NI KYAKUMA DE	MATTE	MORAIMASHOO
	Kono e wa Furansu de chichi NI	katte kite	MORAIMASHITA
	Howaito san NI Ohara san o	yonde kite	MORAIMASHITA
	Jidoosha ni gasorin o	irete	MORAIMASU

	AGERU	
3 ANO KODOMO NI OOKI NA PAN O	KATTE	AGEMASHITA
Itsumo ojiisan ni shimbun o	yonde	AGEMASU
Densha no jikan o	kiite kite	AGEMASHOO

REMARKS

1. KURERU indicates that the action is DONE FOR the speaker: 'Mother did me the favor of sending it to me', 'Father is kind enough to play with me'. To express special appreciation for the favor, or special politeness towards the benefactor, KUDASARU is used instead. For most daily situations, however, KURERU is correct.

2. MORAU indicates that the action is RECEIVED BY the speaker: 'I received the favor from Mother of her sending it to me', 'I received the favor from Father of his buying me a painting in France'. For special politeness or special appreciation, ITADAKU may be used instead of MORAU. The particle NI signals the SOURCE from whom one receives the favor. This is not a new pattern (recall: SENSEI NI NARAIMASHITA, ANO HITO NI KIKIMASHITA). What is new here is the presence of the verb indicating an action received from a source. KARA may also be used, instead of NI.

3. Since the difference in the two patterns is, practically merely one of viewpoint, it is natural that a given situation can usually be described with either pattern:

Kore wa haha ga okutte kuremashita.
'Mother was kind enough to send it to me.'
Kore wa haha ni okutte moraimashita.
'I received the favor from Mother of her sending this.'

As the English equivalents show, the pattern in MORAU does not fit into the English speaker's psychological background as readily as the pattern in KURERU, and so he will tend to use the latter pattern much more frequently. The student should counteract this tendency by laying special stress on mastering the -TE MORAU concept when he goes through the practice drills.

4. AGERU, as pointed out in a previous lesson, indicates that one does something FOR SOMEONE ELSE. Now, because making an explicit mention of the fact is not always in good taste, the -TE AGERU cluster is used more sparingly than the others. Many times the simple verb without AGERU is sufficient. Keep in mind, then, that the sentences in the Frame and in the practice drills are used in situations where no offense is given.

5. The verbs dealt with in the present section are all transitive verbs and may have an OBJECT. When the object is a NOUN, it is signaled by O. When the object is an action (expressed by a VERB), it is signaled by the -TE form. Note how the noun objects and the verb objects are quite parallel in the following:

Haha ga KORE O kuremashita.
Haha ga OKUTTE kuremashita.

Otoosan ni kono KAMERA O moraimashita.
Otoosan ni eigo o OSHIETE moraimashita.

Kono OMOCHA O kodomo ni agemashoo.
Kodomo ni kore o KATTE agemashoo.

PRACTICE

1. Change the following into sentences with KURERU. Omit words which refer to the first person, such as WATASHI NI, etc.

1) Kore wa haha ga watashi ni okutta mono desu.
2) Komatsu kun ga jitensha o watashi ni kashimashita.
3) Sumimasen ga, kore o chotto motte kudasai.
(Remember that an equivalent for KUDASAI is KUREMASEN KA)
4) Ano hito wa watashi no hanashi o itsumo shinsetsu ni kikimasu.
5) Kyoo wa atsui desu ne. Mado o akete kudasai.
6) Isogashii oisha san ga asa hayaku kimashita.
7) Otoosan wa itsumo watashi no tame ni watashi to asobimasu.
8) Daijin ga watashi ni kinoo aimashita.
9) Ano hito wa shinsetsu ni koohii o watashi ni iremashita.
10) Watashi ni motte kita okashi de ocha o nomimashita.
11) Tomodachi ga takusan no hana o motte kimashita.
12) Sukoshi matte kudasai. Sugu ikimasu.
13) Okusan wa reizooko kara oishii banana o dashimashita.
14) Watashi no kaita e o mite kudasai.
15) Omawarisan ga watashi ni yoku michi o oshiemashita.

2. In the following exercise substitute MORAU for KURERU, and make the necessary changes in the subjects. Remember that YOU are the subject of MORAU, and the person that does you the favor is marked by NI.

1) Kyoo wa oboosan ga kite kuremashita.
2) Hayashi san ga akarui iro no yoofuku o tsukutte kuremashita.
3) Taisetsu na jidoosha o ichinichi kashite kuremashita.
4) Okyakusan wa kyakuma de matte kureru deshoo.
5) Eki de obentoo o katte kuremashita.
6) Jidoosha ni gasorin o irete kuremasu.
7) Haha ga chotto senaka o mite kuremashita.
8) Sensei ga watashi ga kaita shoosetsu o yonde kuremashita.
9) Watashi no tsukutta mono o minna tabete kureru deshoo.
10) Kono e wa Furansu de chichi ga katte kite kuremashita.
11) Kodomo wa chichi ga katte kureta mannenhitsu de tegami o kaite imasu.
12) Okeda san ga tonari no hito o yonde kite kuremashita.
13) Tomodachi ga kaite kureta chizu de mise o mitsukemashita.
14) Koinu ga takusan umaremashita. Tomodachi ga moratte kuremashita.

3. Complete the following, using either MORAU or KURERU. According to given context, sometimes either is possible and sometimes only one is possible.

1) Sensei ga shinsetsu ni setsumei . . .
2) Kinoo uchi kara tegami o . . .
3) Tomodachi ni inu o . . .
4) Tomodachi ga inu o . . .
5) Tokidoki okane o . . .
6) Kyoo wa oisha san ga . . .
7) Kyoo wa oisha san ni . . .
8) Ano hito wa mada henji o . . .
9) Mukoo no omawarisan ni . . .
10) Shiranai hito kara michi o . . .
11) Watashi no kimono o sentaku . . .
12) Sensei ni joozu ni setsumei . . .
13) Mamoru ni oisha san o . . .
14) Ano ojisan ni hyakuen o . . .
15) Sumimasen ga, kami o ichimai . . .
16) Oshoogatsu ni otoosan ni ikura . . .
17) Sonna ii mono o watashi ni . . .
18) Kono tegami o posuto ni . . .
19) Nihongo wa Sasaki sensei ni . . .
20) Nihongo wa Sasaki sensei ga . . .

4. Add AGERU to the capitalized verbs.

1) Ano hito no hanashi o KIKIMASHITA.
2) Densha no jikan o kiite KIMASHOO.
3) Kodomo ga obenjo ni ikimasu. MITE kudasai.
4) Obaasan ga komatte imasu. MIMASU
5) OKUTTA mono wa moo tsukimashita ka?
6) Atsui desu ne. Mado o AKEMASHOO ne.
7) Sono omoi nimotsu o motte IKIMASHITA.
8) Ashita oishii mono o katte KIMASHOO ka?
9) Tegami o supeingo de KAKIMASHOO.
10) Ano hito wa byoonin desu. Moo sukoshi shizuka ni SHI nasai.
11) Watashi ga kaimono ni IKIMASHOO ka?
12) Me ni gomi ga haitta n desu ne. MIMASHOO.
13) Ano hito ni mizu o motte KIMASU.

5. Use KURERU, MORAU, or AGERU in the following sentences where you think one or other of them should be used; do not use any of them when you think that the sentences should be left just the way they are. (When using MORAU, make the necessary adjustments in the subjects.)

1) Dare ga tonari no heya de hanashite imasu ka?
2) Kono ehon wa omoshiroi. Tsukioka san no kodomo ni kaimashoo.
3) Sono hanashi wa Utsumi san ni kikimashita.
4) Sono hanashi wa kesa rajio de kikimashita.
5) Chotto uchi no naka ni hairimasen ka?

6) Otoosan wa watashi ni subarashii kamera o kaimashita.
7) Sekine kun ga tokidoki watashi ni jitensha o kashimasu.
8) Oneesan wa itsumo watashi no shatsu o kirei ni araimasu.
9) Watashi ga kippu o kaimashoo.
10) Kinoo dashita tegami wa moo tsuita deshoo ne.
11) Shinagawa de norikaete kudasai.
12) Moo sukoshi yasui no o misete kudasai.
13) Kono bunshoo o eigo ni naoshimashoo.
14) Kono tegami wa chichi ga watashi ni katta taipuraitaa de uchimashita.
15) Niwa no hana ni mizu o kakemashita.
16) Norio san, chotto koko ni kite kudasai.
17) Heya no naka wa atsui desu ne, mado o akemashoo ne.
18) Kamera wa watashi ga oshieta mise de katta hoo ga yasui yo.
19) Soko ni tatte ita hito ga michi o oshiemashita.
20) Ashita Tookyoo e ikimasu. Ii omiyage o katte kimasu.

6. Translate into Japanese:

1) He writes to me every week.
2) I borrowed my father's car for the day.
3) I received these stamps from a friend in the States.
4) He rides from morning till night on that bicycle he got from his aunt.
5) He lost the pen his father bought him.
6) I had this explained to me by the teacher.
7) The doctor was kind enough to come so late at night.
8) I want you to eat this cake I made myself.
9) I'll send you some souvenirs from Europe.
10) He was good enough to mail that letter for me.
11) I did not go myself, I had Noriko go for me.
12) "It's difficult to write it in Japanese."
"I'll write it for you."
13) Could you please sign this receipt (ryooshuusho)?
14) I have my father explain to me the things I don't understand.
15) Show me that book, the one that you got from Brown.
16) I'm having the suit brought by Yoshii.
17) Kuroda was kind enough to repair my TV set for me.
18) All the Japanese I know I owe to Mr. Hirabayashi.
19) We found the place, thanks to the map you drew for us.
20) It's raining, let's borrow Clark's car.

7. It has already been pointed out that the Japanese avoid the use of "personal pronouns" like WATASHI or ANATA. You can see from the patterns we have been studying how these "pronouns" are not necessary; verbs like KURERU, MORAU, and AGERU clearly indicate the personal relationships in the speaker's mind. In the following exercise, then, OMIT the "personal pronouns" which you think are not needed to preserve the clarity of the sentence.

1) Watashi ga anata ni kono hon o moratta no wa arigatai desu.
2) Ano hito wa watashi ni michi o oshiete kuremashita.
3) Sensei wa kyoo watashi ni atte kuremasen deshita.
4) Watashi wa chichi ni jidoosha o kashite moraimashita.
5) Anata ni okutte ageta mono wa mada tsukimasen ka?
6) Watashitachi wa omawarisan ni michi o oshiete moraimashita.
7) Anata wa issho ni kite kuremasen ka?
8) Sensei ga shinsetsu ni watashi ni setsumei shite kuremashita.
9) Kore wa anata ni agemasu. Doozo totte kudasai.
10) Watashi wa ano hito ni rajio o naoshite moraimashita yo.

17.5 -TE MIRU

In additon to 'see', MIRU can have other meanings as well, such as 'look over', 'look up (in a dictionary)', 'find out', and other English equivalents of the same nature. In presenting this material on -TE MIRU clusters, we divide it into two major types, in the first of which MIRU has its basic meaning of 'see, look', and in the second of which MIRU has a transferred meaning somewhat like 'find out'.

KEY EXAMPLES

1. [yuki+ŋa/futte+imas̥+yo#ok̥te/mite+kudasai]
   Yuki ga futte imasu yo. Okite mite kudasai.
   'It's snowing. Get up and look.'

2. [wataši+ŋa+katta+ǰitenša+des̥#notte+mite+kudasai]
   Watashi ga katta jitensha desu. Notte mite kudasai.
   'I bought this bike. Get on and try it out.'

STRUCTURE FRAME

1	YUKI GA FUTTE IMASU YO	OKITE	MITE	KUDASAI
	Anata ni moratta e wa kabe ni	kakete	MITE	imasu
	Kazuo san, hon no 20peeji o	akete	MITE	kudasai
	Kore wa omoshiroi hon desu yo	Katte	MITE	kudasai
2	WATASHI GA KATTA JITENSHA DESU	NOTTE	MITE	KUDASAI
	Ano kooban no omawarisan ni	kiite	MIMASHOO	
	Sono hito ni aimasen ka? Haa	atte	MIMASHOO	
	Kore wa omoi desu yo	Motte	MITE	goran nasai

REMARKS

1. English equivalents will clarify the meaning of MIRU in the first group of examples: '...have hung it on the wall and am looking at it'; '...open to page twenty and see (what's there)'; 'Buy it and read it'.

2. In the second group MIRU does not mean physical seeing. The equivalents are: '...ask and find out'; '...meet and find out (what he's like)'; 'Pick it up and see'. Some textbooks explain -TE MIRU as equal to 'try to...', but the Frame examples show that this interpretation is not a satisfactory one.

3. YATTE MIRU is 'do and see what happens'; MITE MIRU, 'look and see'.

4. Compare: a) Asoko de saakasu o yatte iru yo.
Chotto mite ikimashoo ka?

b) Asoko de saakasu o yatte iru yo.
Chotto itte mimashoo ka?

a) 'Shall we take a look for a while and then go on?'
b) 'Shall we go and watch it?'

PRACTICE

1. Make verb clusters with MIRU.

1) Kore wa omoshiroi hon desu yo. KATTE kudasai.
2) Kore de sooji o shita n desu ka? HAITTE kudasai.
3) Hoshi no kirei na yoru wa itsumo soto ni DEMASU.
4) Yukkuri shinamono o te ni TOTTE kudasai. Kesshite warui mono de wa arimasen. (said by a shopkeeper to a customer)
5) Sono hanashi wa KARITA hon ni arimashita.
6) Yane de hen na oto ga shimashita yo. AGATTE kudasai.
7) Watashi ga YATTA jikken de sono koto ga yoku wakarimashita.
8) Ame ga futte kimashita ne. Mado o AKETE kudasai.
9) Koko ni hen na mono ga arimasu yo. Chotto KITE kudasai.
10) Sei no hikui hito wa tsukue no ue ni NOTTE kudasai.
11) Ane ga itsumo mezurashii hana o yama kara totte KITE imasu.
12) Kazuo san, hon no nijuppeeji o AKE nasai.
13) Anata ni moratta e wa kabe ni KAKETE imasu.
14) OKITE goran nasai, yuki ga futte imasu yo.
15) Ano hito no uchi o TAZUNEMASHITA. Mattaku hidoi uchi deshita.

2. Complete the following, using the verbs suggested in combination with MIRU.

1) Ano hito ga kita deshoo ka... (KIKU)
2) Sekine kun wa osoi desu nee... (DENWA SURU)
3) Kore wa omoi desu yo... (MOTSU)
4) Kore wa oishii desu ka... (TABERU)
5) Sono hon wa ii hon desu ka... (YOMU)
6) Mada sono hito ni aimasen ka... (AU)
7) Watashi ga katta jitensha desu ... (NORU)
8) Kono shigoto wa taihen muzukashii desu yo... (YARU)
9) Moo ame ga yamimashita ... (IKU)
10) Sono eiga wa taihen yuumei desu yo... (MIRU)

ADDENDA: OTHER CLUSTERS

(1) -TE TAMARANAI. TAMARU 'can bear' is a verb generally used either in the negative or in forms equivalent to a negative. TAMARANAI therefore means 'cannot bear', 'cannot stand', although its English equivalents will vary from example to example.

atsuku- TE TAMARIMASEN 'It's hot; I can't bear it'; 'It's unbearably hot'
itaku- TE TAMARIMASEN 'It hurts, I can't stand it'
ureshiku- TE TAMARIMASEN 'I'm so happy I can't contain myself'
hoshiku- TE TAMARIMASEN 'I want it so badly!'
okashiku- TE TAMARIMASEN 'It's so funny I can't help laughing'
kuyashiku- TE TAMARIMASEN 'It's vexing! I can't stand it'

(The adjective is often repeated for emphasis: Atsukute, atsukute, tamarimasen; Itakute, itakute, tamarimasen; etc.)

TAMARANAI is also used with the -TE form of verbs, especially with the -TAKUTE form to be learned later (e.g., Iki-takute tamarimasen 'I so want to go --- I can't bear it').

The cluster -TE NARIMASEN means much the same as -TE TAMARIMASEN, but is more literary and narrative in style.

(2) -TE SHIKATA GA NAI.

This cluster may be used with verbs in the simple -TE form, verbs in the -TAKUTE form, adjectives, and nouns. The exact interpretation of SHIKATA GA NAI may vary in each case that occurs, but basically it will be something like 'cannot be helped', 'cannot help it', 'it's no use', 'it's more than one can cope with'. In certain cases it is no different from TAMARIMASEN.

atsuku- TE SHIKATA GA NAI 'It's unbearably hot'
nemuku- TE SHIKATA GA NAI 'I'm so sleepy I can hardly stay awake'
okashiku- TE SHIKATA GA NAI 'I can't help it, it's terribly funny'
ramboo DE SHIKATA GA NAI 'He's unmanageably wild'
namakemono DE SHIKATA GA NAI 'He's an incorrigible loafer'
kabi ga hae- TE SHIKATA GA NAI 'So it got moldy; nothing can be done about it'
ikitaku- TE SHIKATA GA NAI 'I'm just dying to go'

(3) -TE WITH VERBS OF THANKS, EXCUSE, APOLOGY, etc.

Osoku nat-TE SUMIMASEN 'Excuse me for being late'
Gomendoo o kake-TE doomo SUMIMASEN 'Excuse me for having caused you trouble'
Sonna koto o it-TE SUMIMASEN DESHITA 'Excuse me for having said that'
Sonna koto o it-TE GOMEN NASAI 'Pardon me for having said such a thing'
Konna ii mono o itadai-TE ARIGATOO GOZAIMASU 'Thank you for the wonderful gift'

Note that in all of these examples the speaker is apologizing for, or giving thanks for, an action, and that the action is expressed by the -TE form of a verb.

(4) -TE HOSHII. As we have seen already, HOSHII means 'is desirable'. And so, just as one can say that a thing is desirable----- using a noun-----one may also say that another's actions are desired-----using a verb in the -TE form.

Watashi wa anata ni it-TE HOSHII n desu	'I want you to go'
Hayaku ki-TE HOSHII desu	'I want you to come quickly'

FINAL REMARKS

The -TE form is so common in Japanese that there is no single equivalent for it in English. One possible equivalent for it is the English 'AND'. Since examples of -TE have occurred throughout this lesson, we wish to assemble here all those which might be thought of as equal in force to 'and' in English, leaving to subsequent lessons some of the other equivalents of the -TE form.

Tookyoo e it-TE imasu.	'He went to Tokyo AND is there now.'
Uchi e kaet-TE imasu.	'He returned home AND is there now.'
Oishasan o yon-DE kimasu.	'I'll call a doctor AND come back.'
Sukoshi yasun-DE ikimashoo.	'Let's rest a bit AND go.'
Doa o shime-TE okimashoo.	'Let's shut the door AND leave it that way.'
Kippu o kat-TE okimashita.	'I bought a ticket AND kept it for the future.'
20peeji o ake-TE mite kudasai.	'Open to p. 20 AND read what's there.'
Jitensha ni not-TE mite kudasai.	'Get on the bike AND try it out.'

LESSON 18

"... AND ALSO..."

18.1 MO WITH NOUNS IN GENERAL

A. THEORY

1. KEY EXAMPLES

1. [umi + mo + yama + mo / hito + de + ippai + des]
   Umi mo yama mo hito de ippai desu.
   'The sea and the mountains were crowded with people.'

2. [kore + wa / iro + mo / katači + mo / yoku + arimaseŋ]
   Kore wa iro mo katachi mo yoku arimasen.
   'Neither the color of this nor its shape is any good.'

3. [heya + no + naka + mo + soto + mo / širabemašta]
   Heya no naka mo soto mo shirabemashita.
   'I searched the inside of the room and also the outside as well.'

4. [kotoši + wa / yama + e + mo / umi + e + mo / ikimaseŋ + dešta]
   Kotoshi wa yama e mo umi e mo ikimasen deshita.
   'This year I went neither to the mountains nor to the seaside.'

5. [sono + kaiša + wa / took^{y}oo + ni + mo / oosaka + ni + mo + arimas]
   Sono kaisha wa Tookyoo ni mo Oosaka ni mo arimasu.
   'That company has offices in Tokyo and in Osaka.'

6. [umi + de + mo / kawa + de + mo + oyoŋimas]
   Umi de mo kawa de mo oyogimasu.
   'They swim both in rivers and in the ocean.'

7. [tomodač+kara+mo/uč+kara+mo/teŋami+ŋa+kimaseŋ]
Tomodachi kara mo uchi kara mo tegami ga kimasen.
'I haven't had a letter from home or from my friends.'

2. STRUCTURE FRAME

Observe which particles are retained before MO.

	WA, GA, O disappear before MO						
1	UMI		MO	YAMA		MO	HITO DE IPPAI DESU
	Kinoo		MO	kyoo		MO	ikimasen deshita
2 KORE WA	IRO		MO	KATACHI		MO	YOKU ARIMASEN
Sore wa	chichi		MO	haha		MO	shitte imasu
3 HEYA NO	NAKA		MO	SOTO		MO	SHIRABEMASHITA
Kawai san wa	biiru		MO	tabako		MO	nomimasen
	All other particles remain before MO						
4 KOTOSHI WA	YAMA	E	MO	UMI	E	MO	IKIMASEN DESHITA
Ano hito wa	Igirisu	E	MO	Furansu	E	MO	ikimashita
5 SONO KAISHA WA	TOOKYOO	NI	MO	OOSAKA	NI	MO	ARIMASU
Kono densha wa	Shinagawa	NI	MO	Shimbashi	NI	MO	tomarimasen
6	UMI	DE	MO	KAWA	DE	MO	OYOGIMASU
Sore wa	Oofuna	DE	MO	Yokohama	DE	MO	utte imasen
7	TOMODACHI	KARA	MO	UCHI	KARA	MO	TEGAMI GA KIMASEN
Gakusei wa	Amerika	KARA	MO	Yooroppa	KARA	MO	kimasu

3. REMARKS

1. The English equivalents of MO . . . MO are, as can be seen from the Key Examples, quite diversified. In negative sentences 'neither . . . nor' most often renders the sense of the double MO. For the two MO in affirmative sentences, 'and also' is perhaps the most accurate equivalent, though some other way of phrasing the idea may be more common in English.

2. MO must follow both members of the sequence. In this it is slightly different from TO, which may or may not be used after both members of an enumeration.

3. MO replaces WA, GA, and O (for exceptional emphasis of the object, O may be kept before MO). All other particles, incl. those not shown in the Frame, must be kept before MO.

4. Both affirmative and negative sentences have been used alternately in the Frame in order to illustrate the simplicity of the Japanese

pattern. This simplicity should aid the student, provided he does not work from English to Japanese but from the Japanese itself.

B. PRACTICE

1. Introduce into the given sentences the words in parentheses, using MO to link the two nouns.

EXAMPLES: Momo wa haru no hana desu. (SAKURA)
Momo MO sakura MO haru no hana desu.

1) Kyooto wa furui machi desu. (NARA)
2) Kyoo wa mannenhitsu wa irimasen. (EMPITSU)
3) Hon wa tomodachi ni karimashita. (ZASSHI)
4) Watashi wa fune ga suki desu. (HIKOOKI)
5) Kyoo wa ame ga tsuyoi desu. (KAZE)
6) Kore wa iro ga waruku arimasen. (KATACHI)
7) Kinoo wa tegami ga kimasen deshita. (HAGAKI)
8) Semmenjo no naka o sagashimashita. (SOTO)
9) Mado o akenai de kudasai. (DOA)
10) Ano hito wa gorufu o shimasen. (TENISU)
11) Tominaga san wa osake o nomimasen. (BUDOOSHU)
12) Teruo san wa eigo o yoku hanashimasu. (ROSHIAGO)

2. Do the same in this exercise, paying careful attention to the particles.

EXAMPLE: Pen de kakimasu. (EMPITSU)
Pen de MO empitsu de MO kakimasu.

1) Mishigan-shuu de wa, mizuumi de oyogimasu. (KAWA)
2) Sono kaisha wa Nagoya ni arimasu. (SHIZUOKA)
3) Ano hito wa Sukottorando e ikimashita. (AIRURANDO)
4) Uchi no kodomo wa Yoshiyuki kun to asobimasu. (OSAMU KUN)
5) Yuuji kun wa heya ni imasen. (NIWA)
6) Kore wa ki de koshiraemasu. (KANE)
7) Kono densha wa Ooiso ni tomarimasen. (KOOZU)
8) Kinoo wa Aiko san to hanashimasen deshita. (ARIKO SAN)
9) Kono kawa no migi ni takai yama ga arimasu. (HIDARI)
10) Ano sensei wa kono gakkoo de oshiete imasu. (ANO GAKKOO)
11) Kotoshi no natsu wa yama e ikimasen deshita. (UMI)
12) Kyoo wa hiru ni sairen wa kikoemasen deshita. (YUUGATA)

3. Do as in the previous exercises, paying attention to the particles that remain and the ones that disappear.

1) Ano hito wa piano ga joozu desu. (GITAA)
2) Mainichi yomu koto ga taisetsu desu. (HANASU KOTO)
3) Hon o kaimashita. (ZASSHI)
4) Ashita Odawara e ikimasu. (ATAMI)

5) Umi de yotto ni norimashita. (MOOTAA BOOTO)
6) Kyoo no gogo chichi ga kuru deshoo. (HAHA)
7) Kono hana wa haru ni sakimasu. (AKI)
8) Sensei wa kyoo gakkoo o yasumimashita. (KINOO)
9) Kono sakana wa umi ni imasu. (KAWA)
10) Hoka no koto o yoku shitte imasu. (SONO KOTO)
11) Kinoo no gogo Ayako san to hanashimashita. (AKIKO SAN)
12) Kono densha wa Ginza o toorimasu. (NIHOMBASHI)
13) Rajio de sono puroguramu o shimasu. (TEREBI)
14) Itoko no Tadashi kun wa gorufu ga joozu desu. (BOORINGU)
15) Gakkoo kara kaeru tochuu de Konishi san ni aimashita. (YANO SAN)

4. Translate into Japanese:

1) We have neither a dog nor a cat at home.
2) I don't play golf or tennis.
3) I don't drink either whiskey or beer.
4) I talked it over with my father and my teacher.
5) I don't know either <u>kana</u> or <u>kanji</u> yet.
6) I am now learning both <u>kana</u> and <u>kanji</u>.
7) I take both a train and a bus to school.
8) I haven't been to either Hokkaido or Kyushu yet.
9) This plane stops at both Wake Island and Honolulu.
10) Both English and German are difficult for me.
11) This shop owns a car and two <u>sanrinsha</u> ("three-wheelers").
12) I like both <u>tempura</u> and <u>osashimi</u> (raw fish slices).
13) I like neither beer nor wine.
14) There are no classes tomorrow or the day after.
15) I cannot find that letter either in my briefcase or in my pockets.

MO was used in the Frame with TWO nouns, but sometimes it can be used with THREE or even more. It can also be used with only ONE noun, when some other noun is understood or implied. Since this latter usage does not differ from English usage, it is not necessary to treat it at length. Some examples will suffice:

Yanase san MO ikimashita.	'Mr. Yanase went ALSO.'
Kore MO kaimashita.	'I bought this TOO.'
Asahi Shimbun ni MO dete imasu.	'It appears in the Asahi News AS WELL.'
Kotchi kara MO yoku miemasu.	'It can be seen well from here TOO.'
Watashi no MO motte itte kudasai.	'Please take mine TOO.'
Sore wa Chiba-shi de MO utte imasu yo.	'They sell that in Chiba City TOO, you know.'

NOTE: Observe again which particles are retained before MO, even when it is used with only one noun.

18.2 MO IN SEQUENCES OF ATTRIBUTES

We have seen in Lesson 7, Section 4, SEQUENCES OF MODIFIERS in which -TE and DE are used as links in the sequence. We repeat these sequences here in order to contrast them structurally with the corresponding NEGATIVE sequences.

A. THEORY

1. KEY EXAMPLES

1. [ano + mise + no + soba + wa / yaskte / umai + des + yo]
   Ano mise no soba wa yasukute umai desu yo.
   'That shop's soba is delicious and inexpensive.'

2. [kočira + no + otaku + wa / šizuka + de / urayamašii + des]
   Kochira no otaku wa shizuka de urayamashii desu.
   'Your place here is quiet. I'm envious.'

3. [ašta + wa / kodomo + no + hi + de / yasumi + des]
   Ashita wa kodomo no hi de yasumi desu.
   'Tomorrow we have off. It's Children's Day.'

4. [nihoŋŋo + wa / yasašku + mo / muzukašku + mo + arimaseŋ]
   Nihongo wa yasashiku mo muzukashiku mo arimasen.
   'Japanese is neither easy nor difficult.'

5. [eiŋa + wa / ski + de + mo / kirai + de + mo + arimaseŋ]
   Eiga wa suki de mo kirai de mo arimasen.
   'I neither like nor dislike movies.'

6. [umareta + tski + wa / ičiŋatsu + de + mo / niŋatsu + de + mo + arimaseŋ]
   Umareta tsuki wa ichigatsu de mo nigatsu de mo arimasen.
   'I was not born in either January or February.'

2. STRUCTURE FRAME

(1) "IT IS THIS AND THAT"

		the first member is an ADJECTIVE				
1	ANO MISE NO SOBA WA	YASUKU-	TE	UMAI	DESU	YO
	Kono niku wa	yawarakaku-	TE	oishii	desu	
	Ano hito no hanashi wa	nagaku-	TE	tsumaranai	desu	
	Hontoo ni umi wa	hiroku-	TE	ookii	desu	nee
		the first member is a QUAL. NOUN				
2.	KOCHIRA NO OTAKU WA	SHIZUKA	DE	URAYAMASHII	DESU	
	Watashi wa Tookyoo wa	nigiyaka	DE	iya	desu	
	Ano hito wa itsumo	hima	DE	ii	desu	nee
	Kore wa	fukuzatsu	DE	mendoo	desu	
		the first member is a NOUN				
3	ASHITA WA	KODOMO NO HI	DE	YASUMI	DESU	
	Watashi no heya wa	nikai	DE	akarui	desu	
	Kono uchi wa	eki no soba	DE	benri	desu	nee
	Ano hito wa itsumo	byooki	DE	kawaisoo	desu	yo

(2) "IT IS NEITHER THIS NOR THAT"

		both members are ADJECTIVES				
4	NIHONGO WA	YASASHI-	KU MO	MUZUKASHI-	KU MO	ARIMASEN
	Kyoo wa	atsu-	KU MO	samu-	KU MO	arimasen
	Niwa wa	hiro-	KU MO	sema-	KU MO	arimasen
	Kono kutsu wa	ooki-	KU MO	chiisa-	KU MO	arimasen
		both members are QUALITATIVE NOUNS				
5	EIGA WA	SUKI	DE MO	KIRAI	DE MO	ARIMASEN
	Ano hito wa	shinsetsu	DE MO	shoojiki	DE MO	arimasen
	Kore wa	hitsuyoo	DE MO	taisetsu	DE MO	arimasen
	Kono tokoro wa	shizuka	DE MO	benri	DE MO	arimasen
		both members are NOUNS				
6	UMARETA TSUKI WA	ICHIGATSU	DE MO	NIGATSU	DE MO	ARIMASEN
	Ano tatemono wa	gakkoo	DE MO	byooin	DE MO	arimasen
	Kore wa	eigo	DE MO	furansugo	DE MO	arimasen
	Sono obi wa	watashi no	DE MO	ane no	DE MO	arimasen

3. REMARKS

1. In the first half of the Frame only the third portion is new material. It does not differ structurally from the preceding portion with qualitative nouns. A point worth noticing, however, is that the attribute nouns linked by DE indicate properties of one subject. If the attribute nouns were only enumerations of individuals, the nouns would be linked by TO. Compare the following examples.

Watashi no sensei wa Keioo no sotsugyoosei DE totemo joozu desu.
'My teacher is a graduate of Keio; he's a very good teacher.'

Watashi no sensei wa Tani san TO Kuwabara san desu.
'My teachers are Mr. Tani and Mr. Kuwabara.'

2. The second half of the Frame shows the same use of MO in negative sentences as was seen in 18.1. In this case, however, the verb involved is DESU in its negative form ARIMASEN. Recall the parallel pattern with single attributes:

samu-ku (wa) arimasen
shoojiki de (wa) arimasen
byooin de (wa) arimasen

3. When both members of the negation are not the same class of word, the following structure is commonly used:

Sono hito wa	waka-	KU MO NAI SHI	toshiyori	DE MO ARIMASEN
Sore wa	yasashi-	KU MO " "	kantan	DE MO ARIMASEN
Sore wa	benri-	DE MO " "	yasu-	KU MO ARIMASEN
Konna koto wa	fushigi	DE MO " "	mezurashi-	KU MO ARIMASEN

To understand the meaning of this pattern cf. pp. 558-59.

4. There does exist an affirmative pattern corresponding to this negative pattern, but it belongs to CLASSICAL Japanese and is not used in the spoken language. Two examples of it:

Ano hito wa shinsetsu DE MO shoojiki DE MO arimasu.
Kore wa hitsuyoo DE MO taisetsu DE MO arimasu.

B. PRACTICE

1. Unite each of the following pairs of sentences into a single sentence.

1) Kono heya wa semai desu.	Kurai desu.
2) Kono niku wa yawarakai desu.	Oishii desu.
3) Ano hito no hanashi wa nagai desu.	Tsumaranai desu.
4) Kore wa yasui desu.	Ii desu ne.
5) Oosaki san wa wakai desu.	Genki desu.
6) Koko wa tooi desu.	Fuben na tokoro desu.

7) Hontoo ni umi wa hiroi desu.	Ookii desu nee.
8) Ukai san no uchi wa ookii desu.	Akarui desu yo.
9) (Watashi wa) Tookyoo wa urusai desu.	Iya desu.
10) Kono hen wa kurai desu.	Abunai desu yo.
11) Kono jibiki no ji wa ookii desu.	Yomiyasui desu nee.
12) Okaasan, kono shatsu wa akai desu.	Hazukashii desu yo.
13) Kochira no otaku wa atatakai desu.	Urayamashii desu.
14) Kyoo wa samui desu.	Iya desu nee.
15) Kono mizu wa tsumetai desu.	Totemo oishii desu.

2. As in the preceding exercise, unite the following pairs.

1) Yoshizaki san wa majime desu.	Shinsetsu desu.
2) Sore wa fukuzatsu desu.	Mendoo desu.
3) Kochira no otaku wa shizuka desu.	Urayamashii desu.
4) Tookyoo wa amari nigiyaka desu.	Iya desu.
5) Ano hito wa itsumo hima desu.	Ii desu nee.
6) Uchi no kodomo wa shizuka desu.	Otonashii desu.
7) Kyuukoo wa benri desu.	Hayai desu.
8) Ano hito wa bimboo desu.	Kawaisoo desu.
9) Ashita wa Kempoo Kinembi desu.	Yasumi desu.
10) Kono fuku wa Igirisu-sei desu.	Jootoo desu.
11) Watashi no uchi wa eki no soba desu.	Totemo benri desu.
12) Kono kodomo wa itazura desu.	Iya desu nee.
13) Gakkoo no mae wa umi desu.	Totemo suzushii desu.
14) Watashi no heya wa nikai desu.	Shizuka desu.
15) Kyooto wa furui machi desu.	Daisuki desu.

3. Expand the ATTRIBUTE by adding to it the word in parentheses.

EXAMPLE: Kyoo wa atsuku arimasen.(SAMUI)
Kyoo wa atsuku mo samuku mo arimasen.

1) Kono kimono wa takaku arimasen. (YASUI)
2) Niwa wa hiroku arimasen. (SEMAI)
3) Kono kutsu wa ookiku arimasen. (CHIISAI)
4) Ano hito wa shinsetsu de wa arimasen. (SHOOJIKI)
5) Sono tokoro wa shizuka de wa arimasen. (BENRI)
6) Sore wa taisetsu de wa arimasen. (HITSUYOO)
7) Kore wa eigo de wa arimasen. (FURANSUGO)
8) Kore wa watashi no hon de wa arimasen. (ANI NO)
9) Katta no de wa arimasen. (MORATTA)
10) Kono mondai wa fukuzatsu de wa arimasen. (MENDOO)
11) Sonna hanashi wa omoshiroku arimasen. (OKASHII)
12) Ano tatemono wa gakkoo de wa arimasen. (BYOOIN)
13) Sono heya wa hiroku arimasen. (AKARUI)
14) Watashi no umareta tsuki wa sangatsu de wa arimasen.(SHIGATSU)
15) Kinoo katta hon wa muzukashiku arimasen. (YASASHII)

4. Change the following into negative sentences.

1) Kore wa taisetsu de hitsuyoo desu.
2) Kono mondai wa fukuzatsu de mendoo desu.
3) Kono heya wa semakute kurai desu.
4) Kono niku wa yawarakakute oishii desu.
5) Sono heya wa hirokute akarui desu.
6) Ano ojoosan wa kinodoku de kawaisoo desu nee.
7) Sore wa yasukute benri desu.
8) Sore wa mezurashikute omoshiroi desu.
9) Kono kutsu wa Furansu-sei de jootoo desu.
10) Konishi san wa majime de shoojiki desu.

5. Expand these sentences by adding the suggested words, using the pattern ... MO ... MO.

1) Komban wa tsuki ga dete imasen. (HOSHI)
2) Sore wa kantan na koto de wa arimasen. (RAKU NA KOTO)
3) Masao wa niwa de asonde imasu. (HIROSHI)
4) Achira ni kirei na hana ga saite imasu. (KOCHIRA)
5) Sono hito wa rippa desu.(YUUMEI)
6) Ichiroo wa chuugakkoo o ichiban de demashita.(KOOTOOGAKKOO)
7) Natsu, gakkoo wa hachiji-han ni hajimarimasu. (FUYU)
8) Sore wa yasuku arimasen. (KORE)
9) Sono hitotachi wa taberu mono wa arimasen. (SUMU UCHI)
10) Kono gakkoo de wa doitsugo o oshiemasen. (FURANSUGO)
11) Konna koto wa mezurashiku arimasen. (FUSHIGI)
12) Kinoo no kurasu-kai de Toda san ni aimasen deshita. (MIYAGI SAN)
13) Watashi wa katta zasshi o yomimasen deshita. (MORATTA HON)
14) Ano hito wa kono gakkoo no sensei de wa arimasen. (GAKUSEI)
15) Tomodachi no Etsuko san wa rajio ni dete imasu. (TEREBI)
16) Kyonen wa kudamono wa yoku dekimashita. (OTOTOSHI)
17) Soko made wa densha de iku koto ga dekimasu. (BASU)
18) Ano gaijin wa nihongo o hanasu koto ga dekimasen. (KAKU KOTO)
19) Tomodachi kara kiita hanashi wa chichi ni shimasen deshita.(HAHA)
20) Geemu o suru hito wa kono hanashi o yoku kiite kudasai. (MIRU HITO)

6. Using MO whenever you can, choose some appropriate word to pair up with the capitalized word in each sentence.

1) Komban wa TSUKI ga dete imasen.
2) Kono kimono wa TAKAKU arimasen.
3) Tokutake san wa MAJIME desu.
4) Watashi wa KYOO benkyoo shimasen deshita.
5) Sono tokoro wa SHIZUKA desu.
6) Watashi wa RAJIO o motte imasen.
7) Kono tokoro wa SHIZUKA de wa arimasen.
8) Gakkoo no MAE wa yama desu.
9) Kinoo wa YAMAMOTO san ni aimashita.
10) Kono shigoto wa TE de dekimasu.

18.3 MO AS A SEQUENCE SIGNAL

Just as 'also', 'likewise', 'too', and other words to the same effect are used in English when one adds an observation to some preceding statement made by oneself or by another party, so MO is used in Japanese for the same purpose. The problem for the English speaker lies not in understanding this use of MO---this is understood easily enough --- but in getting accustomed to positioning it properly within the sentence. In studying the Frame below, then, take note of the position of MO as compared with the position of its English equivalents. We shall dispense with Key Examples for this section.

A. THEORY

1. STRUCTURE FRAME

THE PRECEDING OBSERVATION	THE SENTENCE WITH MO
Kore wa nedan ga yasui desu	Shina MO ii desu 'And the quality is good TOO'
Izumi san wa piano ga joozu desu	Uta MO joozu ni utaimasu 'She sings nicely TOO'
Tookyoo wa Nihon de ichiban ookii machi desu.	Sekai de MO hiroi machi desu 'It's one of the big cities in the whole world TOO'
"Kore wa ikura desu ka?" "Sore wa hyakuen desu" "Ja, kore wa?"	Sore MO (100 en / SOO) desu 'That is ALSO 100 yen'
"Kyoo wa ii tenki deshita ne" "Ashita wa doo deshoo?"	Ashita MO (ii tenki / SOO) deshoo 'Tomorrow will be fine TOO'
"Ano kata wa otomodachi desu ka?" "Ee, tomodachi desu" "Moo hitori no hito wa?"	Ano hito MO (tomodachi / SOO) desu 'He ALSO is a friend of mine'
Ano hito wa isha desu	Shinario raitaa DE MO ARIMASU
Kangaeru koto ga taisetsu desu	Hitsuyoo DE MO ARIMASU
Kono uchi no hoo ga shizuka desu	Zutto benri DE MO ARIMASU

2. REMARKS

1. In English a speaker enjoys a fair amount of freedom in regard to the positioning of a word like 'also' or 'too'. Although strict grammarians might prefer that he put such words where they "belong" even in his most spontaneous conversations, nevertheless, he can put those words in any of several positions in the sentence and still make his meaning quite clear. This is accomplished by simple variations in stress and intonation.

For instance, suppose a salesman says: "This cloth has an attractive irregular print on it". He might add: "The quality is good, too". Or: "Also, the quality of the cloth is good". Or: "The quality of the cloth, also, is good". In this situation, where a second observation is added to a first statement about it, 'also' and 'too' are used to join the ENTIRE second statement to the first, and the spoken intonations and stresses will indicate this fact as clearly as the written punctuation does, no matter where the 'also' or 'too' appears in the sentence.

The Japanese, however, does not make use of stresses and changes of intonation in order to indicate relationships of thought. And so in these cases in which an entire second statement is joined to a statement preceding, the MO is always placed after the noun which is paralleled to the noun in the preceding statement:

"... PIANO ga joozu desu" "UTA MO joozu ni utaimasu"

The two things to be avoided in connection with this pattern then, are: 1) using MO just anywhere in the sentence; and 2) giving MO a stress intonation (SHINA MO II DESU is spoken with the same intonation as SHINA GA II DESU or SHINA WA II DESU).

2. There is a second type of statement involving 'also', 'too', 'likewise', or the like. In these, an observation made about one thing is repeated about a second thing. Again there are various ways of enunciating this type of sentence in English; for instance, if someone says "The dog's head is white", he might continue with: "It's paws are white, too", or "It's paws also are white", or "It's paws are also white", or even "Also it's paws are white".

The Japanese for any of these statements is simply:

ASHI MO SHIROI DESU.

Again, there is no vocal emphasis on the particle MO. And instead of repeating the attribute a second time a person may say:

ASHI MO SOO DESU.

Or he could say simply: ASHI MO DESU.

Note, though, that in none of these sentences is ASHI the attribute. MO is not added after the attribute, but after the topic or the subject. Therefore, again, one must avoid using MO just anywhere in the sentence.

3. Finally, there is a third type of statement with 'also' or 'too', in which a second observation is made about one and the same thing. That is, there is ONE SUBJECT (or topic) and TWO DIFFERENT ATTRIBUTES. Thus: "The dog was frisky. It was quite clever too." This is the type of sentence exemplified in the third portion of the Frame.

We have to distinguish here, however, between the written or formal style and the conversational style. MO appears as a sequence signal within the former. Thus the sentences in the third portion of the Frame are of this formal style, the style used in lectures, radio talks, books, etc.

In conversational style the following expressions are commonly used:

SOSHITE MATA	'and then again', 'and furthermore'
SORE KARA MATA	'and then again', 'and moreover'

Let us put the sentences of the third portion of the Frame into conversational style. They then become:

Ano hito wa isha desu. SOSHITE MATA shinario raitaa desu.
Kangaeru koto ga taisetsu desu. SORE KARA MATA hitsuyoo desu.
Kono uchi no hoo ga shizuka desu. SOSHITE MATA zutto benri desu.

B. PRACTICE

1. In the following exercise introduce MO into the second of the two sentences, attaching it to that KEY WORD which adds to what is already mentioned in the first sentence.

1) Ano hito wa bunshoo ga joozu desu. Ji ga kirei desu.
   Ano hito wa bunshoo ga joozu desu. Ji MO kirei desu.
2) Kore wa nedan ga yasui desu. Shina ga ii desu.
3) Kore wa taihen benri desu. Yaku ni tachimasu.
4) Ano hito wa karada ga joobu desu. Atama ga ii desu.
5) Izumi san wa piano ga joozu desu. Uta o joozu ni utaimasu.
6) Ano hito wa nihongo o hanashimasu. Kanji ga joozu desu.
7) Soko ni aru tatemono wa rippa desu. Niwa ga hiroi desu.
8) Ano gakusei wa benkyoo ga dekimasu. Undoo ga joozu desu.
9) Kyoo wa kaze ga tsuyoi desu. Nami ga takai desu.
10) Teruko san wa piano ga joozu desu. Baiorin ga sukoshi dekimasu.
11) Mainichi yomu koto ga taisetsu desu. Hanasu koto ga hitsuyoo desu.
12) Kono uchi no hoo ga shizuka desu. Niwa ga kirei desu.
13) Tookyoo wa Nihon de ichiban ookii machi desu. Sekai de hiroi machi desu.
14) Yoshuu suru koto wa mochiron taisetsu desu. Fukushuu suru koto ga taisetsu desu.
15) Ano hito wa eigo ga heta desu. Supeingo ga dekimasen.

2. Supply the final element in these short conversations, using the capitalized hints.

1) -Kore wa ikura desu ka? -Sore wa hyakuen desu.
   -Ja, kore wa? -(100 EN)
2) -Hon o takusan okurimashita. -Zasshi wa?
   -(TAKUSAN)
3) -Kyonen no natsu yama e ikimashita.
   -Kotoshi no natsu wa? -(YAMA)
4) -Are wa dare desu ka?
   -Sensei desu.
   -Mukoo kara kuru hito wa?
   -(SENSEI)
5) -Kyoo wa ii tenki deshita ne.
   -Ashita wa doo deshoo.
   -(II TENKI)
6) -"Jim" san kara mada henji ga kimasen ne.
   -Soo desu ka. "Joe" san kara wa?
   -(KIMASEN)
7) -Kono hon wa muzukashii desu.
   -Ja, kore wa? -(MUZUKASHII)
8) -Ano kata wa anata no tomodachi desu ka?
   -Ee, watashi no tomodachi desu.
   -Moo hitori no hito wa?
   -(WATASHI NO TOMODACHI)
9) -Ano hito wa hanashi ga umai desu ne.
   -A soo desu ka, kanji wa dekimasu ka?
   -(JOOZU)
10) -Kazuhiko ni okashi o agemashita.
   -Katsuji ni wa? -(OKASHI)

3. Translate into Japanese:

1) -This evening I am going to the movies.
   -Then I am going with you too.
2) -Who is that boy over there? -He is my son.
   -And that other one? -He is my son too.
3) -We went to Karuizawa last year for the summer.
   -And where are you going this year?
   -To Karuizawa again.
4) -This book is too difficult for me.
   -And what about this one? -That is too difficult too.
5) -Where is Joe today? -He went on a hike to Hayama beach.
   -And Jim? -He went too.
6) -Do you have a pen with you? -No, I don't.
   -Then do you have a pencil? -No, I don't.
7) -What is that building over there? -That is a school.
   -And that one over there? -That is also a school.

8) -Do they sell this at Mitsukoshi? -Yes, they do.
   -Don't they sell it at Takashimaya? -Yes, they sell it there too.
9) I wrote all kinds of letters this morning, and did some studying besides.
10) He is a very kind person, and very sharp, too.
11) She knows more than 1000 kanji already;
    she can write them all, too.
12) He never goes out for a walk, and he doesn't take any exercise either.
13) This book is too difficult; besides, it's hard on the eyes.
14) He doesn't speak a word of English. He can't read it either.
15) This sentence is very easy, and also quite practical.

18.4 "HE DOESN'T READ OR WRITE"

The following is a colloquial pattern in which verbal nouns of contrasting meaning are generally paired up in a NEGATIVE contrast. An affirmative contrast is sometimes made too, but rarely. The pattern:

Hanashi	MO	kiki	MO	SHIMASEN
Tabe	MO	nomi	MO	SHIMASEN
Naki	MO	warai	MO	SHIMASEN
Nige	MO	kakure	MO	SHIMASEN

'He doesn't speak or hear'

'He neither eats nor drinks'

'He neither cries nor laughs'

'I will neither run nor hide'

One could, theoretically, use the form: HANASU KOTO MO KIKU KOTO MO SHIMASEN. But this pattern does not occur in actual practice.

PRACTICE

Make sentences like those in the Frame, using the following pairs of verbs.

1) ikanai — konai
2) arukanai — hashiranai
3) sagasanai — kikanai ('ask')
4) kasanai — karinai
5) fuenai — heranai
6) dasanai — irenai
7) akenai — shimenai

18.5 CONCESSIONS AND PROHIBITIONS

Under the general term concession are included both questions and responses in regard to permissions ("May I . . . ?"; "You may . . . "), as well as concessions of a certain freedom or option ("You need not . . . "; "It need not be . . . "). The two patterns presented here are in fact two particular instances of CLUSTERS, but clusters into which MO and WA enter in order to emphasize the verb in some way. This use of MO and WA after a verb in the -TE form is, in its turn, only one particular application of a much more extensive pattern to be studied more fully later. "Concessions and Prohibitions", therefore, does not explain the structures -TE MO and -TE WA, but only two usages of these structures.

(1) CONCESSIONS

A. THEORY

1. KEY EXAMPLES

1. [sumimaseŋ # haitte+mo/yorošii+dešoo+ka]
   Sumimasen. Haitte mo yoroshii deshoo ka?
   'Excuse me. May I come in?'

2. [kaeri+wa/skoši/osokte+mo/daiǰoobu+des+ka]
   Kaeri wa sukoshi osokute mo daijoobu desu ka?
   'You won't be uneasy if I'm a bit late getting back?'

3. [kono+šigoto+wa/ašta+de+mo/ii+dešoo+ka]
   Kono shigoto wa ashita de mo ii deshoo ka?
   'Is it all right to do this job tomorrow?'

4. [sonna+ni+isoŋanakte+mo/daiǰoobu+des+yo]
   Sonna ni isoganakute mo daijoobu desu yo.
   'You don't have to be in such a hurry.'

5. [sono+šigoto+wa/kʸoo+de+nakte+mo/kekkoo+des]
   Sono shigoto wa kyoo de nakute mo kekkoo desu.
   'It's all right if that job is not done today.'

2. STRUCTURE FRAME

		with VERBS			
1 SUMIMASEN	HAIT-	TE	(MO)	YOROSHII	DESHOO KA
Kono niku (o)	tabe-	TE	(MO)	ii?	
Konna hi ni	nobot-	TE	(MO)	daijoobu	desu ka nee
Kore o	tsukat-	TE	(MO)	ii	deshoo ka
		with ADJECTIVES			
2 KAERI WA SUKOSHI	OSOKU-	TE	(MO)	DAIJOOBU	DESU KA
Donna ni	takaku-	TE	(MO)	ii	desu
Niku wa chotto	kataku-	TE	(MO)	kamaimasen	ka
Sakubun wa	mijikaku-	TE	(MO)	yoroshii	desu
		with NOUNS, QUALITATIVE NOUNS			
3 KONO SHIGOTO WA	ASHITA	DE	(MO)	II	DESHOO KA
	Watashi	DE	(MO)	daijoobu	na n desu ka
Watashi wa	kore	DE	(MO)	kamaimasen	yo
Konna warui	tenki	DE	(MO)	ii	desu ka
		with NEGATIVES			
4 SONNA NI	ISOGANAKU-	TE	(MO)	DAIJOOBU	DESU YO
Ima kara	ikanaku-	TE	(MO)	yoroshii	desu yo
Sonna ni	yoku naku-	TE	(MO)	kekkoo	desu
5 SONO SHIGOTO WA	KYOO DE NAKU-	TE	(MO)	KEKKOO	DESU
Sonna ni	joozu de naku-	TE	(MO)	yoroshii	deshoo
Sore wa	sugu de naku-	TE	(MO)	kamaimasen	

3. REMARKS

1. Though use of MO is optional, omission of it makes the sentence quite informal. The student should use it until such time as he knows when he can speak informally without danger of offending anyone's feelings.

2. In Lesson 12, Section 5, sentences like KORE DE II DESU, SORE DE JUUBUN DESU, and so on, were included among various uses of DE. Structurally, the sentences in the present Frame are no different at all; only the words in the attribute position change. Because of the meaning of the attributes the sentences naturally indicate some kind of permission or concession. The attributes and their meanings:

II, YOROSHII	KEKKOO	KAMAIMASEN	DAIJOOBU
'good'	'fine' 'okay'	'it doesn't matter'	'safe' 'all right'

3. DAIJOOBU is overused and misused by foreigners. Its first meaning is that of 'safety', 'security' --- the idea of sturdiness or reliability, so that one need not worry or feel uneasy. Something is DAIJOOBU, then, if it is safe, if it is no cause for anxiety. A second meaning of DAIJOOBU, but one which does not apply to DAIJOOBU as it is used in this lesson, is that of 'certainty', 'a sure bet', 'can't miss'. In neither case is DAIJOOBU equivalent to 'all right' in the sense of 'okay', 'fine', 'good'.

4. Omit MO and it will be clear that these sentences are simply CLUSTERS:

HAITTE YOROSHII DESHOO KA?	'Is it all right to come in?'
OSOKUTE DAIJOOBU DESU KA?	'Is (coming back) late safe?'
ASHITA DE II DESHOO KA?	'Would tomorrow be all right?'
ISOGANAKUTE DAIJOOBU DESU YO.	'Don't worry. (You'll get there) without rushing.'

5. The addition of MO makes for a more mollified request or response. The mere addition of the 'also' introduces into one's question and one's reply a certain hesitancy to suggest only one definite possibility, and makes allowances for other possibilities. Note these examples and their literal equivalents:

KORE O TSUKATTE MO II DESHOO KA? 'Would using this be all right too?'

HAITTE MO YOROSHII DESHOO KA? 'To enter ---would that be okay too?'

MIJIKAKUTE MO YOROSHII DESU. 'If it's short, too, it's all right.'

6. If this explanation of the MO does not help the student he may use the one given in many other textbooks; namely, that the combination -TE MO (or DE MO) is equivalent to the English 'even if'. In such a case the equivalents of the preceding sentences would be:

'Would it be all right even if I come in?'
'Would it be all right even if I use this?'
'Even if it's short, it's all right.'

The disadvantage of this explanation, however, is that the idea <u>even if</u> does not fit certain other usages of -TE MO at all. Still, the student may find this explanation helpful for this particular usage.

7. Combinations of AFFIRMATIVE and NEGATIVE concessions are possible and common:

ITTE MO IKANAKUTE MO II DESU. 'You may go or not (as you please).'

ITTE MO IWANAKUTE MO KEKKOO DESU. 'You may mention it or not.'

B. PRACTICE

1. Formulate either questions or replies in the AFFIRMATIVE, using any of the following:

... YOROSHII DESU. ...II DESU.
KAMAIMASEN. ...KEKKOO DESU. (not used in ques.)
... DAIJOOBU DESU. ...SASHITSUKAE ARIMASEN.

1) Kore kara dekakeru	6) Ashita	11) Moo shigoto o yameru
2) Kaeru	7) Kore	12) Yukkuri suru
3) Suru	8) Tooi	13) Sukoshi yasumu
4) Muzukashii	9) Tsumetai	14) Hito ga warau
5) Eiga ni iku	10) Sukoshi heta	15) Kaeri ga osoi

2. Now use NEGATIVE forms.

1) Kyoo iku	6) Isogu	11) Eigo ga dekiru
2) Sonna ni ii	7) Yuu	12) Sonna ni jootoo
3) Okane ga aru	8) Kyoo	13) Sonna ni massugu
4) Atarashii	9) Yasui	14) Sonna ni hayai
5) Henji o dasu	10) Wakaru	15) Ano hito ga iku

3. Complete the following concessions properly.

1) Sumimasen. (HAIRU) ——Sumimasen. HAITTE MO YOROSHII DESHOO KA?

2) Chotto kore o (MISETE ITADAKU)

3) "Mite goran nasai. Yama ni nobotte iku hito ga imasu yo."
"Konna arashi no hi ni (NOBORU)"

4) Sonna ni (ISOGU: use neg.)

5) Kore wa (SURU: use neg.)

6) "Watashi mo ikimashoo ka?"
"(IKU, IKANAI)"

7) "Okaasan, kono niku o (TABERU)"
"Sukoshi katai desu yo."
"(KATAI)"

8) "Kore o (TSUKAU)"
"Amari yoku arimasen yo."
"Sonna ni (II: use neg.)"

9) "Mizu o ippai kudasai."
"Amari (TSUMETAI: use neg.)"

10) "Are o katte kite kudasai."
"Zuibun takai desu yo."
"Donna ni (TAKAI)"

11) "Are wa katte kimashoo ka?"
"Are wa ammari ii mono ja arimasen yo."
"Iie, sonna ni (JOOTOO: use neg.)"

12) "Sumimasen. Chotto tetsudatte kuremasen ka?"
"(WATASHI)"

13) "Otoosan, kotoshi no natsu wa umi ni tsurete itte kurenai?"
"Umi wa dame da yo."
"Ja, (YAMA)"

14) "Kagoshima made ittoo ichimai."
"Sumimasen. Moo ittoo wa urikirete shimaimashita."
"De wa, (NITOO)"

15) "Kono ki o kudasaimasen ka?"
"Amari yoku arimasen yo."
"Sonna ni (MASSUGU: use neg.)"

4. Translate into Japanese:

1) May I come in for a moment?
2) May I use your typewriter for a second?
3) "This is an interesting book." "May I borrow it for 2 or 3 days?"
4) Is it okay if I come in a little late tomorrow morning?
5) Mom, may I go out with Babs this afternoon?
6) No, you don't need to finish it today.
7) Oh no, it doesn't need to be that good at all.
8) "Give me a hand, will you Jack?" "How about me too?"
9) Please give the car a complete washing. Tomorrow will be fine.
10) You can do that either today or tomorrow.
11) Write a composition by tomorrow. It doesn't have to be long.
12) Mary, you don't have to be calling up your girl friends so often.
13) "One first-class ticket to Tokyo, please." "I'm sorry, all first-class tickets are sold out." "Well, then a second-class ticket will be fine."
14) Go ahead, use it all day if you wish.
15) You needn't pay the whole price right now. You may pay by monthly instalments (geppu) of 2,000 yen.

(II) PROHIBITIONS

We understand here by "prohibitions" sentences of the type: "You should not . . ."; "It's wrong to . . . " . A prohibition thus is equivalent to a strong negative COMMAND.

A. THEORY

1. KEY EXAMPLES

1. [watasi+no+hanasi+o/wasurete+wa+ikemaseŋ]
   Watashi no hanashi o wasurete wa ikemasen.
   'You should not forget what I'm telling you.'

2. [are+o+katte/ii+des+ka] [takakte+wa/ikemaseŋ]
   "Are o katte ii desu ka?" "Takakute wa ikemasen."
   '"May I buy that?" "No, it's too expensive."'

3. [amari+kantaŋ+de+wa/dame+des]
   Amari kantan de wa dame desu.
   'If it's too simple it's unacceptable.'

2. STRUCTURE FRAME

		with VERBS			
1	WATASHI NO HANASHI O	WASURE-	TE	WA	IKEMASEN
	Niwa no ike ni	hait-	TE	WA	dame yo
	Amari ano hito o	mi-	TE	WA	warui desu yo
	Yane ni	nobot-	TE	WA	komarimasu
		with ADJECTIVES			
2	ARE O KATTE II DESU KA	TAKAKU-	TE	WA	IKEMASEN
	Jinkoo ga amari	ooku-	TE	WA	komarimasu
	Sensei ga amari	wakaku-	TE	WA	ikemasen
	Ofuro ga amari	tsumetaku-	TE	WA	komarimasu
		with NOUNS, QUALITATIVE NOUNS			
3	AMARI	KANTAN	DE	WA	DAME DESU
	Mata	byooki	DE	WA	komarimasu nee
	Hito wa	fumajime	DE	WA	ikemasen
	Mukoo de asobi nasai	Koko	DE	WA	komarimasu

3. REMARKS

1. Whereas MO serves to mollify the directness of a statement by implying other possibilities, WA strengthens the directness of a statement by focusing attention on the one possibility mentioned. As a result of this directness, these prohibitions are rather strong warnings and consequently should be used cautiously if directed to another. When mentioned to another in regard to a third party or by way of a general observation, however, it can be used more freely; for example, one may remark casually: 'They shouldn't go mountain-climbing in this weather'.

2. As will be seen later, the combination -TE WA is equivalent to an EMPHATIC TOPIC. Therefore, very literal equivalents of the Key Examples would be:

'FORGETTING what I tell you will not do'

'BEING EXPENSIVE will not do'

'BEING TOO SIMPLE is bad'

The idea of prohibition comes from the EMPHATIC wording of the sentence and from the meaning of the words at the end: IKEMASEN 'it is wrong'; DAME DESU 'it is bad'; WARUI DESU 'it is bad'; KOMARIMASU 'I do not like it', 'it causes trouble'.

3. In familiar speech the following abbreviations are frequent:

-TE + WA ⟶ CHA   ex.: wasureTE WA ⟶ wasureCHA

DE + WA ⟶ JA   ex.: koko DE WA ⟶ koko JA
asonDE WA ⟶ asonJA

B. PRACTICE

1. Change the following NEGATIVE REQUESTS into PROHIBITIONS.

EXAMPLE: Ima dekakenai de kudasai.
Ima dekakete wa ikemasen.

1) Niwa no ike ni ikanai de kudasai.
2) Yane ni noboranai de kudasai.
3) Ima no hanashi o wasurenai de kudasai.
4) Mukoo ni tomatte iru densha ni noranai de kudasai.
5) Kono okashi o tabenai de kudasai yo.
6) Rokuji made TV o minai de kudasai yo.
7) Amari ano hito o minai de kudasai yo.
8) Sonna ni tabenai de yo.
9) Atarashii kimono o yogosanai de ne.
10) Bonyari shite inai de kudasai.

2. Answer the following using -TE WA. Since the answers deny what is asked, you may start them with IIE or IYA.

1) Okaasan, yoru sukoshi osokute mo ii?
2) Koko de asonde mo ii?
3) Kono shigoto wa ashita de mo kamaimasen ka?
4) Ofuro wa sukoshi nurukute mo ii desu ka ne?
5) Ensoku wa ame de mo kamaimasen ka?
6) Sono hanashi wa kodomo no mae de mo ii deshoo ka?
7) Kono kutsu wa sukoshi ookisugimasu. Kamaimasen ka?
8) Shokuji wa sono ryooriya de mo ii desu ne?
9) Watashi mo ikanakute mo ii deshoo ka?
10) Okaasan, kono okashi o tabete ii?

3. Change the following either into CONCESSIONS or into PROHIBITIONS, as the meaning demands.

1) Uso o iu.
2) Yoru osoku uchi ni kaeru.
3) Sonna ni isoganai.
4) Moo uchi ni kaeru.
5) Okaasan to kaimono ni iku.
6) Ammari tabesugiru.
7) Warui eiga o miru.
8) Otoosan no jitensha o chotto tsukau.
9) Sonna ni osoku made benkyoo suru.
10) Oniisan ni oshiete morau.

4. Translate into Japanese:

1) You shouldn't talk so loudly.
2) Don't play catch out in the middle of the street.
3) You needn't be so mean to him.
4) You shouldn't stick your head out of the train window.
5) Don't come into the house with those dirty shoes on.
6) Don't just stand there doing nothing.
7) You shouldn't say those things in front of people.
8) One ought not to stare at people.
9) Don't stare at him like that.
10) Don't get off the train while it is still moving.
11) Don't come home this late any more.
12) Keep quiet. You shouldn't make so much noise.
13) You shouldn't ask such questions.
14) It's bad to be watching TV all day long.
15) Don't tell Father, please.

(III) CONCESSIONS: QUESTIONS AND ANSWERS

1. (a) In polite situations

REQUEST		
Hait-TE MO	yoroshii desu	KA
Moo oki-TE MO	daijoobu deshoo	KA
Kore o tsukat-TE MO	ii desu	KA

RESPONSES		
AFF.	(EE/HAI)	yoroshii desu yo daijoobu deshoo ii desu yo
	(EE/HAI)	DOOZO
NEG.	Sumimasen ga, sukoshi matte kudasaimasen ka Moo sukoshi nete ita hoo ga ii desu Sumimasen, ima iru n desu	

(b) In informal situations

REQUEST
Okaasan, kore o tabe-TE ii?
Sukoshi asonde ki-TE ii?
Watashi mo it-TE ii?

RESPONSES		
AFF.	(EE)	ii no yo
NEG.	(IIE)	(SORE WA) IKEMASEN Tabete wa ikemasen Moo sukoshi benkyoo shinasai Itte wa dame na no yo

2. REMARKS

1. POLITE SITUATIONS: any of several expressions are used in granting a permission. Simply saying DOOZO is a common practice (something like: "By all means"); contrast this with its use in REQUESTS, where it is not used except for purposes of emphasis since the form KUDASAI includes the idea of "please". One may also repeat the final words of the ques-

tion: YOROSHII DESU (YO). Or one may repeat the entire statement: HAITTE MO II DESU YO. Finally, one can even respond with a request: HAITTE KUDASAI. And to all of these responses one may preface either EE or HAI.

2. To refuse a permission in polite situations some reason or excuse for doing so is naturally in order, perhaps together with an apologetic word or two: 'EXCUSE ME, but could you wait for a moment please?'; 'I AM SORRY, I need it now'.

3. INFORMAL SITUATIONS: one's granting or refusing may be more straightforward. The Frame shows the forms used in these situations. The language style is that used among members of the family and among good friends; its directness of form is more than made up for by the tone of voice in which it is spoken.

3. PRACTICE

1. Answer each of the following either affirmatively or negatively as indicated. These are for POLITE situations.

1) Sensei, kono hon o karite itte mo ii desu ka? (aff.)
2) Sumimasen, chotto kore o tsukatte mo ii deshoo ka? (neg.)
3) Issho ni itte mo yoroshii deshoo ka? (aff.)
4) Niwa ni dashite mo daijoobu desu ka? (aff.)
5) Kono tegami wa moo dashite mo ii desu ka? (neg.)
6) Sensei, sukoshi okite mo kamaimasen ka? (neg.)
7) Sumimasen, kono shimbun o chotto mite mo ii desu ka? (aff.)
8) Yuugata otaku ni ukagatte mo yoroshii desu ka? (neg.)
9) Ashita sukoshi osokute mo kamaimasen ka? (aff.)
10) Haitte mo yoroshii desu ka? (neg.)

2. Do as in the exercise above. These are for INFORMAL situations.

1) Otoosan, watashi mo itte ii? (aff.)
2) Okaasan, ashita Tokiko san to eiga ni itte ii? (neg.)
3) Booshi o kabutte ikanakute mo ii? (neg.)
4) Niwa de asonde ii? (neg.)
5) Kiyoshi kun no uchi ni itte ii? (aff.)
6) Sonna ni nonde mo daijoobu na no? (aff.)
7) Moo oyoide mo ii, okaasan? (neg.)
8) Inu ni kore o yatte ii? (aff.)
9) Kono sakubun wa raishuu de mo ii desu ka? (neg.)
10) Otoosan, jitensha de asonde ii? (aff.)

LESSON 19

SEQUENCES OF SENTENCES (II)

SIMPLE SEQUENCES AND CONTRASTS

In Lesson 14 we introduced a type of sentence structure which can be called ENDOCENTRIC, because it consists of a sentence within a sentence. Graphically it may be represented this way:

KORE WA [KYOOTO DE KATTA] OMIYAGE DESU

In this and succeeding lessons we shall deal with a more complex sentence structure, which we can call EXOCENTRIC, for it consists of two or more sentences not included one in the other, but linked in SEQUENCE by various SEQUENCE SIGNALS. Such a structure may be represented thus:

This type of structure is present in English in sentences such as:

I get up at six	AND	go to bed at ten.
I wanted to talk to him	BUT	he turned away.
You may come with us	OR	do as you please.
I tried to do it alone	THOUGH	I knew it was difficult.
I did not notice them	BECAUSE	I was too busy at the time.

Often, though, a sequence signal is not used in English. Two or more sentences in sequence are simply juxtaposed:

Let's stop the game here. It's already too dark to see.
I don't believe you. You're a liar.
Turn on the light. I can't see a thing here.
I can't open it. It must be locked from inside.
Have you heard? The Smiths had a baby girl. Are they happy!

Simple juxtaposition exists in Japanese speech also, but it occurs much less frequently. The most usual way of expressing sentences in sequence is by linking them with any of several sequence signals, some of which are not separate particles but inflectional endings of the verb. In the next few lessons we shall examine the more common signals. The student should

make a positive effort here to THINK IN JAPANESE, because he will only end up in confusion if he tries to parallel the Japanese expressions with some English expressions.

19.1 SENTENCE SEQUENCES WITH -TE

-TE is so complex in its use as a sequence signal that it cannot be fully treated in one section. We shall first present it in a general, overall view, and then make distinctions, comparisons, and contrasts later. Let it be noted, although the reasons for the fact are not important to know now, that not all of the examples in the Frame are of the same nature. In some, the sentences linked by -TE express a temporal succession. In others, the sequence expresses a motive-action or a cause-effect succession.

1. KEY EXAMPLES

1. [moo+s̥koš̥+kaŋŋaete//henǰi+o+šimas]
   Moo sukoshi kangaete henji o shimasu.
   'I'll think it over a bit more and then give you an answer.'

2. [atama+o+ts̥katte//yoku/kaŋŋae+nasai]
   Atama o tsukatte yoku kangae nasai.
   'Use your head now and think it over well.'

3. [h̥kooki+ŋa+očte//h̥to+ŋa/taksaŋ+šinimašta]
   Hikooki ga ochite hito ga takusan shinimashita.
   'A plane crashed and a lot of people died.'

4. [watasi+wa/hazukaš̥kte//akaku+natte+šimaimašta]
   Watashi wa hazukashikute akaku natte shimaimashita.
   'I was embarrassed and turned completely red.'

5. [koko+wa/fuyu+wa+atatakakute//nats̥u+wa/suzušii+des]
   Koko wa fuyu wa atatakakute natsu wa suzushii desu.
   'Winters are warm here, and the summers are cool.'

6. [kare+wa/osake+ŋa+s̥ki+de//asa+kara/yoku+nonde+imas]
   Kare wa osake ga suki de asa kara yoku nonde imasu.
   'He likes his sake and is downing it from the morning on.'

7. [ano+h̥to+wa/ima/bʸooki+de//watasi+ŋa+kawatte+kimašta]
   Ano hito wa ima byooki de watashi ga kawatte kimashita.
   'He is sick at present; I came in his place.'

8. [ha+ŋa/nakanaka+naoranakte//haiša+ni/kayotte+imas]
Ha ga nakanaka naoranakute haisha ni kayotte imasu.
'My teeth aren't getting any better and I have to keep going to the dentist.'

9. [šinaŋawa+de+orinai+de//tookʸoo+eki+made/itta+hoo+ŋa+ii]
Shinagawa de orinai de Tookyoo Eki made itta hoo ga ii.
'It's better to go all the way to Tokyo Station without getting off the train at Shinagawa.'

2. STRUCTURE FRAME

(1) WITH VERBS: The two verbs have a common subject or topic. Notice the freedom of form in the second section; it can be a STATEMENT OF OBJECTIVE FACT, an INVITATION, an ORDER, etc.

1	MOO SUKOSHI KANGAE-	TE	HENJI O SHIMASU
2	ATAMA O TSUKAT-	TE	YOKU KANGAE NASAI
	Kare wa mainichi ason-	DE	benkyoo shimasen
	Hana o katte ki-	TE	teeburu ni okimashita
	Gurando e de-	TE	undoo shimashoo
	Moo yame-	TE	hayaku nemashoo

(2) WITH VERBS: Each verb has its own subject or topic. Note that there is no freedom of form; the second clause can only be a STATEMENT OF OBJECTIVE FACT.

3	HIKOOKI GA OCHI-	TE	HITO GA TAKUSAN SHINIMASHITA
	Ame ga yan-	DE	sora ga harete kimashita
	Sensei ga ki-	TE	jugyoo ga hajimarimashita
	Otoosan ga shin-	DE	kazoku wa komatte imasu
	Otona wa biiru o non-	DE	kodomo wa juusu o nomimashita

(3) WITH ADJECTIVES: Whether with only one subject or topic, or with two, the form is not free; the second clause must be a STATEMENT OF OBJECTIVE FACT.

4	WATASHI WA HAZUKASHIKU-	TE	AKAKU NATTE SHIMAIMASHITA
	Sono okashi ga hoshiku-	TE	nakidashite shimaimashita
	Kono hon wa omoshiroku-	TE	yaku ni tachimashita
	Kono empitsu wa mijikaku-	TE	kakinikui desu yo
5	KOKO WA FUYU WA ATATAKAKU-	TE	NATSU WA SUZUSHII DESU
	Kyoo wa basu ga osoku-	TE	totemo komarimashita
	Kyoo wa atama ga itaku-	TE	karada ga darui n desu
	Kono ko wa kuchi ga waruku-	TE	nakanaka itazura na n desu yo

(4) WITH NOUNS OR QUALITATIVE NOUNS: As with adjectives, the clause must always be a STATEMENT OF OBJECTIVE FACT.

6 KARE WA OSAKE GA SUKI	DE	ASA KARA YOKU NONDE IMASU
Tonari no hito wa kaishain	DE	mainichi hayaku dekakemasu
Asa wa pan to koohii	DE	gohan wa tabemasen
Soko wa Mitsukoshi	DE	furui depaato no hitotsu desu
7 ANO HITO WA IMA BYOOKI	DE	WATASHI GA KAWATTE KIMASHITA
Koko wa Sannomiya	DE	Koobe wa kono tsugi desu yo
Jugyoo wa hiru made	DE	gogo wa yasumi desu
Kono shimbun wa kinoo no	DE	kyoo no wa soko ni arimasu

(5) WITH NEGATIVE VERBS: Clauses linked by -NAKUTE follow the norms set forth in (1) and (2) on the preceding page. The form -NAI DE is a "pseudo sequence signal"; in reality it signals a verb modifier, so that the sentences are ENDOCENTRIC, not EXOCENTRIC.

8 HA GA NAKANAKA NAORANAKU-	TE	HAISHA NI KAYOTTE IMASU
Kaban ni hairaNAKU-	TE	uchi ni oite kimashita
Basu ga koNAKU-	TE	aruite kimashita
Yoku dekiNAKU-	TE	hazukashii desu
9 SHINAGAWA DE ORI- NAI	DE	TOOKYOO EKI MADE ITTA HOO GA II
Kare wa henji o shi- NAI	DE	damatte heya o demashita
Asahan o tabe- NAI	DE	gakkoo ni ikimashita
Monku o iwa- NAI	DE	hayaku iki nasai

3. REMARKS

1. It is really difficult to say that -TE has a "meaning", in itself. Sometimes the English equivalent for it will be 'and'; sometimes it will be '-ing'; sometimes, 'having ... -ed'. A more fruitful approach to it is by describing its function rather than its meaning. One might also do the same for the equivalents above, for what does "and" mean, or "-ing"? The function, then, of this ending -TE is quite easy to understand: that of merely connecting. -TE links two clauses without indicating any logical or temporal relationship between them; "and" often has the same function, and so does "-ing".

In both Japanese and English, however, even though these sequence signals just link without showing any relationships, it will usually be very clear from the nature of what is expressed in the two clauses exactly what the relationship between the two is --- whether that of a cause and an effect, or that of a motive and the consequent action, or that of temporal sequence. Study the following:

I scolded him AND he started to cry. I was busy AND couldn't come.
HavING scoldED him, he started to cry. BeING busy, I couldn' come.

Hikooki ga ochiTE hito ga takusan shinimashita.
'A plane crashed AND many people died.'
'A plane havING crashED, many people died.'
Otoosan ga shinDE kazoku wa komatte imasu.
'The father dyING, the family had a hard time.'
'The father died AND the family's had a hard time.'

2. From the fact that only statements of objective fact are used in many sequences signaled by -TE, it is clear that certain forms are naturally incompatible with such a sequence. These may be called FORMS WHICH IMPLY A SUBJECTIVE ELEMENT. That is: invitations (UNDOO SHIMASHOO; SUKOSHI ARUKIMASHOO); commands (YOKU KANGAE NASAI; KIITE KUDASAI); expressions of determination (KIKIMASEN 'I will not ask'; IKIMASEN 'I will not go').

Opposed to such expressions of a subjective element are the statements of objective fact, which are characterized by the use of NON-DYNAMIC VERBS and by the PAST FORMS of any verb.

3. Go through Sections (1) to (4) in the Frame very carefully and try to understand why expressions of a subjective element are not used after -TE in most cases. Try to get a feeling for the correct use of -TE.

4. Especially worthy of note is the use of DE with nouns as seen in (4). This pattern is often used to mention two points of information about one or even two topics. Thus:

Soko wa Mitsukoshi	DE	Nihon no furui depaato desu.
Juneebu wa Suisu no machi	DE	totemo yuumei na tokoro desu.
Tookyoo wa Nippon no shufu	DE	sekai de ichiban ookii tokai desu.
Taiheiyoo wa hiroi umi	DE	sekai de ichiban hiroi umi desu.
Kurain san wa Beikokujin	DE	Shumitto san wa Doitsujin desu.

But observe the following: as they stand, most of these sentences are rather formal in style. In conversation a pause is introduced after DE, and the particle NE is also usually added. Thus:

Soko wa Mitsukoshi DE NE . . . Nihon no furui depaato desu.

5. Section (5), -NAKUTE: the normal negative -TE form of the verb when sentences are in sequence.

Section (5), -NAI DE: the form seen in negative requests (IKANAI DE KUDASAI). It is the signal of a NEGATIVE VERB MODIFIER, and is often best translated by 'without . . . -ing'. Recall how verbs in the affirmative -TE form function as verb modifiers:

HAJIMETE Tookyoo ni ikimashita.
ISOIDE uchi ni kaerimashita.
ARUITE gakkoo ni ikimasu.

Now compare the negative verb modifiers with them:

Hon o MI- NAI DE kotaete kudasai.
Henji o SHI- NAI DE heya o demashita.
ISOGA- NAI DE yukkuri yari nasai.

Compare these verb modifiers now with true sentence sequences:

Kaban ni haira- NAKUTE uchi ni oite kimashita.
'It didn't fit into the briefcase so I left it at home.'

Basu ga ko- NAKUTE aruite kimashita.
'The bus wasn't coming so I came walking.'

6. FOR FUTURE REFERENCE: In more formal style -NAI DE becomes -ZU NI. This ending is added to the -A base of the verb: IKA-ZU NI; TABE-ZU NI; MOTA-ZU NI; MI-ZU NI. The only exceptional form occurring is SE-ZU NI, from SURU 'do'. Outside of formal speech or the written word this form is still used in some few specimens of the classical language remaining in modern colloquial Japanese; the more important items will be presented here and there in the grammar in their suitable places.

Structurally, the -ZU form is a noun, converted into a verb modifier by NI. It is exactly equivalent to -NAI DE, and therefore should on no account be used instead of -NAKUTE.

B. PRACTICE

1. Link the following pairs of sentences using -TE.

EXAMPLE: Depaato ni ikimasu. Kaimono o shimasu.
Depaato ni itte kaimono o shimasu.

1) Asa hayaku okimasu.
Benkyoo shimasu.

2) Gurando e demashoo.
Undoo o shimashoo.

3) Genki o dashimashoo.
Dondon yarimashoo.

4) Moo yamemashoo.
Hayaku nemashoo.

5) Otoosan wa byooki ni narimashita.
Nete imasu.

6) Imooto wa sono tegami o mimashita.
Nakidashimashita.

7) Sensei wa watashitachi no soba ni kimashita.
Mite imasu.

8) Haru chan wa ichinichi yoku asobimashita. Tsukaremashita.
Moo nete shimaimashita.

9) Moo sukoshi kangaemasu.
Henji o shimasu.

10) Hana o katte kimashita.
Teeburu ni okimashita.

11) Shibaraku yasumimashita.
Mata arukihajimemashita.

12) Atama o tsukai nasai.
Yoku kangae nasai.

Hikooki ga ochiTE hito ga takusan shinimashita.
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Taiheiyoo wa hiroi umi	DE	sekai de ichiban hiroi umi desu.
Kurain san wa Beikokujin	DE	Shumitto san wa Doitsujin desu.

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Depaato ni itte kaimono o shimasu.

1) Asa hayaku okimasu.
Benkyoo shimasu.

2) Gurando e demashoo.
Undoo o shimashoo.

3) Genki o dashimashoo.
Dondon yarimashoo.

4) Moo yamemashoo.
Hayaku nemashoo.

5) Otoosan wa byooki ni narimashita.
Nete imasu.

6) Imooto wa sono tegami o mimashita.
Nakidashimashita.

7) Sensei wa watashitachi no soba ni kimashita.
Mite imasu.

8) Haru chan wa ichinichi yoku asobimashita. Tsukaremashita.
Moo nete shimaimashita.

9) Moo sukoshi kangaemasu.
Henji o shimasu.

10) Hana o katte kimashita.
Teeburu ni okimashita.

11) Shibaraku yasumimashita.
Mata arukihajimemashita.

12) Atama o tsukai nasai.
Yoku kangae nasai.

13) Doozo ki o tsukete kudasai.
Yatte kudasai.

14) Ano hito wa soo iimashita.
Omiyage o okimashita.
Kaette ikimashita.

15) Jugyoo wa kuji ni hajimarimasu.
Juuji ni owarimasu.

16) Yokohama de densha o orimashita.
Basu ni norimashita.

2. Do as in the preceding exercise.

1) Watashi ga yomimashita.
Ano hito ga kakimashita.

2) Otoosan ga shinimashita.
Kazoku wa komatte imasu.

3) Kono tegami o kyoo dashimasu.
Ashita tsuku deshoo ka?

4) Sensei ga kimashita.
Jugyoo ga hajimarimashita.

5) Mainichi takusan tabemasu.
Genki ni hataraite imasu.

6) Boo wa taoremashita.
Kowarete shimaimashita.

7) Yasumi ga owarimashita.
Mata gakkoo ga hajimatta.

8) Ame ga yamimashita.
Sora wa sukkari haremashita.

9) Doa ga shimarimashita.
Densha ga hashiridashita.

10) Hikooki ga ochimashita.
Hito ga takusan shinimashita.

11) Kawa ni ochimashita.
Fuku ga yogorete shimaimashita.

12) Kotoshi wa ame ga takusan furimashita.
Kaki ga yoku dekimasen deshita.

13) Aki ga kimashita.
Ki no ha ga dandan akaku natte kita.

14) Ii koochi ga kimashita.
Sono chiimu ga tsuyoku narimashita.

15) Denwa no beru ga narimashita.
Okikura san wa tonde ikimashita.

16) Sora no iro wa akaku narimashita.
Sore kara dandan kuraku narimashita.

17) Oohara san wa densha de ikimashita.
Watashi wa basu de ikimashita.

18) Hikooki wa ooki na oto o tatemashita.
Umi no naka e ochite shimaimashita.

19) Sensei wa gakkoo o yamemashita.
Ima kaisha ni tsutomete imasu.

20) Otoko no hitotachi wa biiru o nonda.
Onna no hito wa juusu o nomimashita.

3. In the following exercise, whenever possible CHANGE the second clause into an invitation, a command, a request, or some other form indicating a subjective expression. If a change is not possible repeat the sequence as it is.

1) Benkyoo o yamete hayaku nemashita.
2) Ki o tsukete yatte imasu.

3) Doa o shimete demashita.
4) Ame ga yande sampo ni demashita.
5) Beru ga natte genkan ni itte mimashita.
6) Hon o akete oogoe de yomimashita.
7) Otooto o tsurete umi ni ikimashita.
8) Sensei no tokoro ni itte sono imi o kikimashita.
9) Hachiji ni uchi o dete kuji ni eki de aimashita.
10) Ame ga futte kite uchi ni kaerimashita.
11) Sensei ga kite minna shizuka ni shimashita.
12) Chichi ni okane o moratte eiga ni ikimasu.
13) Shibaraku yasunde mata arukimashita.
14) Jugyoo ga owatte uchi ni kaerimashita.
15) Okane ga nakunatte gakkari shite kaerimashita.

4. Unite the following sentences using -TE.

1) Kono hon wa omoshirokatta.
Yaku ni tachimashita.

2) Totemo okashikatta.
Waratte shimaimashita.

3) Totemo itakatta.
Tobiagatte shimaimashita.

4) Kono kikai wa furui desu.
Hotondo ugokimasen.

5) Sono okashi ga hoshikatta.
Nakidashite shimaimashita.

6) Amari arukisugimashita.
Kutabirete shimaimashita.

7) Watashi wa hazukashikatta.
Akaku natte shimaimashita.

8) Fuyu wa samui desu.
Iya desu.

9) Soto wa kurai desu.
Chittomo miemasen.

10) Kyoo wa basu ga osokatta.
Totemo komarimashita.

11) Kare wa karada ga yowai desu.
Yoku gakkoo o yasumimasu.

12) Konogoro wa isogashii desu.
Hotondo eiga ni ikimasen.

13) Kinoo wa totemo nemutakatta desu.
Benkyoo suru ki ni narimasen deshita.

14) Ano hito no uchi wa hiroi desu.
Ki ga ooi desu.

15) Kore wa totemo muzukashikatta.
Chittomo wakarimasen deshita.

16) Kamakura wa fuyu wa atatakai desu.
Natsu wa suzushii desu.

17) Ano mise wa takai desu.
Okyaku san ga amari ikimasen.

18) Kyoo wa atama ga itai desu.
Karada ga darui desu.

19) Ano ko wa kuchi ga warui desu.
Nakanaka itazura na n desu yo.

20) Kono hen wa fuyu wa samui desu.
Totemo tenki ga warui tokoro desu.

5. Again unite these pairs, using DE or DE NE.

1) Asoko ni mieru no ga Mitsukoshi desu.
Nihon de wa furui depaato no hitotsu desu.

2) Kore ga toranjisutaa terebi desu.
Naka ni toranjisutaa ga nijuu ijoo arimasu.

3) Kare wa osake ga suki desu.
Asa kara yoku nonde imasu.

4) Kyooto wa mukashi tennoo no ita tokoro desu.
Taihen utsukushii machi desu.

5) Tonari no hito wa kaishain desu.
Mainichi asa hayaku dekakemasu.

6) Watashi wa asa wa pan to koohii desu.
Gohan wa tabemasen.

7) Marutan san wa Kanadajin desu.
Eigo to furansugo ga yoku dekimasu.

8) Kaneda san wa yuumei na sensei desu.
Hon o takusan kakimashita.

9) Otoosan wa byooki desu.
Nyuuin shite imasu.

10) Chichikaka wa Boribia no mizuumi desu.
Sekai de ichiban takai mizuumi desu.

11) Kuruma wa ippai desu.
Mae e iku koto ga dekimasen.

12) Kurooson san wa Amerikajin desu.
Kuriigu san wa Doitsujin desu.

13) Migi wa sobaya desu.
Hidari wa tabakoya desu.

14) Koko wa Shimbashi desu yo.
Yuurakuchoo wa kono tsugi desu yo.

15) Jugyoo wa hiru made desu.
Gogo wa yasumi desu.

16) Kono shimbun wa kinoo no desu yo.
Kyoo no wa soko ni arimasu.

17) Yuubinkyoku wa kuji kara desu.
Depaato wa juuji kara desu.

18) Ano hito wa byooki de yasunde iru no desu.
Asonde iru no de wa arimasen.

19) Kore wa jibun de tsukutta no desu.
Katta no de wa arimasen.

20) Kore de zembu desu ka?
Moo hoka ni arimasen ka?

6. Unite the following sentences using -NAKUTE.

   1) Zutsuu ga nakanaka naorimasen deshita.
      Mikka kaisha o yasumimashita.

   2) Hana ga nakanaka sakimasen.
      Mainichi mizu o yarimashita.

   3) Sono shinamono ga mitsukarimasen deshita.
      Tookyoojuu o sagashimashita.

   4) Sono kotoba ga wakarimasen deshita.
      Sensei ni kikimashita.

   5) Hikooki ga kimasen deshita.
      Sanjikan machimashita.

   6) Moofu ga arimasen deshita.
      Kaze o hikimashita.

   7) Sensei ga kimasen.
      Seito ga sawaide imasu.

   8) Kaban ni hairimasen deshita.
      Oite kimashita.

   9) Ame ga nakanaka yamimasen deshita.
      Dekakemasen deshita.

   10) Basu ga kimasen deshita.
       Aruite ikimashita.

7. Unite the following sentences using -NAI DE.

   1) Otooto wa gohan o tabemasen.
      Okashi o takusan tabemasu.

   2) Kinoo wa kaisha e ikimasen deshita.
      Asa kara nete imashita.

   3) Shinagawa de orinai hoo ga ii desu.
      Tookyoo made itta hoo ga ii desu.

   4) Asa kara yasumimasen deshita.
      Yoru made zutto yarimashita.

   5) Hon o minai de kudasai.
      Kono shitsumon ni kotaete kudasai.

   6) Shigoto ga isogashikute uchi ni kaerimasen deshita.
      Kaisha ni tomarimashita.

   7) Monku o iwanai de kudasai.
      Hayaku iki nasai.

8) Ano hito wa henji o shimasen deshita.
Damatte heya o demashita.

9) Kyoo asahan o tabemasen deshita.
Isoide gakkoo ni ikimashita.

10) Terebi o minai de kudasai.
Sukoshi benkyoo shi nasai.

8. Now unite the following pairs, using either -NAKUTE or -NAI DE as you think is correct in each case.

1) Yoku dekimasen.
Hazukashii desu.

2) Uchi no kodomo wa tabemasen.
Komatte imasu yo.

3) Oto o tatemasen deshita.
Uchi o shizuka ni demashita.

4) Ame ga furimasen deshita.
Yokatta desu nee.

5) Aruite ikanai de kudasai.
Basu de itte kudasai.

6) Sensei ga kimasen deshita.
Tasukarimashita.

7) Okane ga arimasen deshita.
Taihen komarimashita.

8) Otoosan ga nakanaka kimasen deshita.
Minna gohan o tabete shimaimashita.

9) Sensei no hanashi o kikimasen.
Mado no soto o mite imasu.

10) Kawaguchi san wa moo imasen deshita.
Hanasu koto ga dekimasen deshita.

11) Sakuban mado o shimemasen deshita.
Nemashita.

12) Takushii de ikanai hoo ga ii desu.
Aruite itta hoo ga ii desu.

13) Setsumei ga wakarimasen deshita.
Jibiki o hiite mimashita.

14) Benkyoo shimasen.
Asa kara ban made asonde imasu.

15) Sensei ni sugu kikanai de kudasai.
Jibun de kangaete kudasai.

9. Finish the following incomplete sentences.

1) Kinoo kaze o hiite . . .

2) Ame ga futte kite . . .

3) Eigo de iwanai de . . .

4) Densha ga konde . . .

5) Doozo ki o tsukete . . .

6) Ano hito ga moo inakute . . .

7) Atama ga taihen itakute . . .

8) Sora ga makkura ni natte . . .

9) Ame ga nakanaka yamanakute . . .

10) Sono kasa wa watashi no de . . .

11) Jugyoo wa hachiji han ni hajimatte . . .

12) Tookyoo wa doomo urusakute . . .

13) Okaasan wa sono nyuusu o kiite . . .

14) Kyoo wa asahan o tabenai de . . .

15) Koko wa natsu wa suzushikute . . .

16) Mise ga taihen isogashikute . . .

17) Kono densha wa Tookyoo o juuji ni dete

18) Kono uchi wa eki kara chikakute . . .

19) Kamakura wa shizuka na machi de . . .

20) Kono bunshoo wa taihen yasashikute . .

19.2 SENTENCE SEQUENCES WITH GA/KEREDOMO

A. THEORY

1. KEY EXAMPLES

1. [hamuretto+o+yomimašta+ŋa//zenzeŋ+wakarimaseŋ+dešta]
   "Hamuretto" o yomimashita ga zenzen wakarimasen deshita.
   'I read Hamlet but I didn't understand it at all.'

2. [šašu/ičimai+de+ikimašta+ŋa//kaze+o+hikimaseŋ+dešta+yo]
   Shatsu ichimai de ikimashita ga kaze o hikimasen deshita yo.
   'I went with only one shirt on but I didn't catch a cold.'

3. [kore+o+motte+kimašta+ŋa//doko+ni+okimašoo+ka]
   Kore o motte kimashita ga doko ni okimashoo ka?
   'I'm delivering this. Where shall I put it?'

4. [ašta+saŋseidoo+ni+ikimas+ŋa//sono+hoŋ+o/katte+kimašoo+ka]
   Ashita Sanseidoo ni ikimasu ga sono hon o katte kimashoo ka?
   'I am going to Sanseido tomorrow. Shall I buy that book for you?'

5. [kono+miči+wa/eki+ni/ikimas+ka] [sumimaseŋ#yok+širanai+n+des+ŋa]
   Kono michi wa eki ni ikimasu ka? Sumimasen. Yoku shiranai n desu ga.
   '"Does this street go to the station?" "Sorry, I couldn't tell you."'

(In the Key Examples and in the Frames, only GA is used. But KEREDOMO can be used at all times instead of GA. Of the two, KEREDOMO is perhaps a little more conversational in style --- but either can be, and is, used in conversation. Some speakers habitually use GA, others use only KEREDOMO or its abbreviated forms KEREDO or KEDO. If the student chooses to adopt the latter word, he should begin with the full form KEREDOMO until he acquires greater fluency and skill in the language.)

2. STRUCTURE FRAME

(1) GA/KEREDOMO is equivalent to 'BUT', 'YET', 'HOWEVER', etc.:

1	"HAMURETTO" O YOMIMASHITA	GA	ZENZEN WAKARIMASEN DESHITA
2	SHATSU ICHIMAI DE IKIMASHITA	GA	KAZE O HIKIMASEN DESHITA YO
	Kumotte imasu	GA	dekakete mo daijoobu deshoo
	Moo shichiji desu	GA	daibu soto wa akarui desu ne
	Hayaku okiru n desu	GA	itsumo kaisha ni okuremasu
	Asa wa densha de kimasu	GA	kaeri wa basu ni norimasu
	Mainichi kanji o oboemasu	GA	sugu wasurete shimaimasu

(2) GA/KEREDOMO marks a PREFATORY clause:

3	KORE O MOTTE KIMASHITA	GA	DOKO NI OKIMASHOO KA
	Kore ga ochite imashita	GA	Niimi san no ja arimasen ka
	Kyoo wa Hayama ni ikimasu	GA	anata mo issho ni kimasen ka
	Kodomo ga hon o yonde imasu	GA	nan no hon deshoo ka
	Kore wa nakanaka ii hon desu	GA	doko de utte iru n desu ka
4	ASHITA SANSEIDOO NI IKIMASU	GA	SONO HON O KATTE KIMASHOO KA
	Mado o shimemasu	GA	kamaimasen ka
	Kesa sore o kiita n desu	GA	odoroite shimaimashita
	Sakura ga sukkari saite imasu	GA	kirei desu nee
	Are wa ki de tsukurimashita	GA	yoroshii desu ka

(3) GA/KEREDOMO makes a statement LESS ASSERTIVE:

5	-KONO MICHI WA EKI NI IKIMASU KA -SUMIMASEN. YOKU SHIRANAI N DESU	GA. . .
	-Sensei. -Nan desu ka -Koko ga wakaranai n desu	GA. . .
	-Issho ni sampo ni ikimasen ka -Kyoo wa isogashii n desu	GA. . .
	-Matono san wa otaku deshoo ka -Sumimasen. Kyoo wa byooki de nete iru n desu	GA. . .
	-Moshimoshi. Sochira wa Niimi san no otaku deshoo ka -Iie, kochira wa Yamaura desu	GA. . .

3. REMARKS

1. When one clause is linked to another by the -TE form, it is presented on equal footing with the other; there are no indications that it is a cause, or a reason, or a preceding occurrence. In other words, there is no indication of the logical relationship of the two clauses, and at the same time both enjoy a grammatical equality.

Now the same is basically true of clauses linked by GA and KEREDOMO, with this important difference, though: both clauses enjoy a grammatical equality, but not at all a PSYCHOLOGICAL equality. GA and KEREDOMO underplay the first clause, they subordinate it in importance and emphasis to the second. Also, they clearly mark off the first clause from the second, and for this reason the type of sequence they signal is far different from that signaled by -TE, which joins clauses. Let us study some concrete applications of these general observations on GA and KEREDOMO.

2. Section (1) of the Frame: A certain statement is followed by GA, with the result that psychological importance is given to the clause which comes afterwards. The second clause is, as it were, psychologically prepared for by the use of GA. And no wonder; for this clause does not express a natural conclusion or a logical consequence of the first statement, but a conclusion which is to a certain extent UNEXPECTED. Since English words like 'yet', 'but', 'however', 'still', and 'nevertheless' fulfill the same function, GA is described in the Frame as equivalent to these. Note that GA, like -TE, is preceded only by statements---not questions, suggestions, or the like.

3. Section (2): The first clause is a prefatory statement introducing what is said next. It is not important in itself, although it will help to make the following clause or clauses understood better; rather, it is psychologically SUBORDINATE to the following remarks, and for this reason is signaled by GA. Note the prefatory nature of the first statements in the following examples:

Kore ga ochite imashita ga, Niimi san no ja arimasen ka?
'Niimi san, this was on the floor. Isn't it yours?'

Kyoo Hayama ni ikimasu ga, anata mo issho ni kimasen ka?
'I'm going to Hayama today. Do you want to come along?'

Kesa sore o kiita n desu ga, odoroite shimaimashita.
'I heard about it this morning. I was really surprised.'

4. Section (3): GA follows a statement of fact and thereby softens its tone; it underplays the statement almost to the point of apologizing for it. This is, in fact, what many of these statements are: apologies for not being able to satisfy another person's expectations or for inconveniencing him. Without GA, such sentences would be very positive, almost dogmatically assertive: KYOO WA ISOGASHII DESU. GA softens the directness, and makes the statement more acceptable to the listener. It also allows the second half of the sequence to go unsaid, thus leaving it up to the imagination of the listener to supply that unspoken second clause. This device is another illustration of how much the Japanese love suggestion and

indirect expression, rather than a straightforward, blunt speech which leaves nothing unsaid and leaves nothing to the imagination of the hearer.

B. PRACTICE

1. Put the following pairs of sentences into sequence, using GA or KEREDOMO. The sentences are given in the Familiar forms; change these into Polite forms with -MASU or DESU.

1) Ano hito wa atama ga ii n da.
Karada ga yowai n da.

2) Hayaku okiru n da.
Itsumo kaisha ni okureru.

3) Jibiki o yoku mita n da.
Sono kotoba ga mitsukaranai.

4) Yoku biiru o nomu.
Chittomo futoranai.

5) Moo shichiji da.
Daibu soto wa akarui ne.

6) Koko de nagai aida matte iru n da.
Mada Ogura kun wa konai.

7) Mainichi kanji o oboeru.
Tsugi no hi ni wasurete shimau.

8) Tomodachi kara shatsu o moratta no da.
Kono iro wa amari suki ja nai.

9) Kumotte iru.
Dekakete mo daijoobu daroo.

10) Sakki nikuyasan ni denwa o shita.
Mada motte konai ne.

11) Ano hito ni tanonda.
Ii kao o shite kurenakatta.

12) Kyoo wa Uoriki kara sakana o katta.
Kusatte ita.

13) Kyoo wa Kamakura-yama ni itta.
Fujisan wa zenzen mienakatta.

14) Ano hito wa Amerika ni tabitabi itta.
Eigo ga wakaranai.

15) Kyoo wa sukeeto-sentaa ni itta.
Amari omoshiroku nakatta.

16) Kyoo wa kasa o motte ikanakatta.
Ame ni awanakatta.

17) Kono hon wa yoku wakaranakatta.
Yonde shimatta.

18) Watashi wa kyoo wa Ueno Doobutsuen ni itta.
Atarashii oranuutan wa minakatta.

19) "Makubesu" o yonda.
Zenzen wakaranakatta.

20) Kyonen no natsu kuni ni itte kita.
Ryooshin ni wa awanakatta.

2. Change the following sequences linked with -TE into sequences signaled by GA. The meaning of each sequence will also be changed thereby.

1) Ootsu san wa Mitsubishi ni haitte sugu yamete shimaimashita.
2) Watashi wa kinoo toshokan ni itte ichinichijuu bonyari shite shimaimashita.
3) Watashi wa tokei o katte sugu nakushite shimaimashita.
4) Ano hito wa asa wa densha de kite kaeri wa basu ni norimasu.
5) Kyoo wa ichiba ni itte sugu kaette shimaimashita.
6) Uchi no otooto wa Keioo o ukete ochita n desu yo.
7) Kyoo wa Kanda no honya ni itte tochuu de michi ga wakaranaku natte shimaimashita.
8) Ano hito wa Beikoku kara kaette kite sugu shinde shimaimashita.
9) Kyoo wa shatsu ichimai de ite kaze o hikimasen deshita yo.
10) Otoosan wa asa hayaku kara kaisha ni itte yoru osoku kaerimasu.

3. Do as in Exercise 1.

1) Ano hito wa hon o yonde ita.
Nan no hon daroo ka?

2) Watashi wa ashita Sanseidoo ni iku.
Sono hon o katte koyoo ka?

3) Watashi wa kyoo wa Ueno Doobutsuen ni iku.
Oohara san mo issho ni konai ka?

4) Kore ga tsukue no shita ni ochite ita.
Oohara san no ja nai ka?

5) Are wa ki de tsukutta mono da.
Yoroshii ka?

6) Kore o motte kita.
Doko ni okoo ka?

7) Hai, Kameda da.
Nan no goyoo daroo ka?

8) Kore wa nakanaka ii mono da.
Doko de utte iru no ka?

9) Asoko ni shima ga mieru.
Nakanaka kirei daroo.

10) Kinoo wa Bungeishunjuu o mita n da.
Odoroite shimatta.

11) Ano hito no uchi ni ooki na niwa ga aru n da.
Kirei na hana ga takusan saite iru yo.

12) Kimi wa kinoo shachoo kara tegami o moratta.
Sugu henji o kaita ka?

13) Kataoka san wa kinoo Tookyoo ni itta n da.
Nani o shita no ka?

14) Niwa wa tsutsuji ga sukkari saite iru.
Kirei da nee.

15) Jibiki de shirabeta n da.
Kono "superu" wa machigatte iru.

16) Sakuban chichi wa Kyooto kara kaetta.
Watashi ni omiyage o takusan kureta.

17) Kinoo Kishi san ni atta.
Totemo genki datta yo.

18) Ishibashi san wa isshookemmei benkyoo shite ita.
Tootoo ichiban ni natta.

19) Katayama san no niwa kara wa Fujisan ga mieru n da.
Nakanaka suteki da yo.

20) Soko ga Ashida san no ouchi da.
Kyoo wa tabun irassharanai daroo.

4. Change the noun-modifying phrases into PREFATORY CLAUSES with GA.

EXAMPLE: Ano hito ga yonde ita hon wa nan no hon deshoo ka?
Ano hito wa hon o yonde imashita ga nan no hon deshoo ka?

1) Niimi san ga kaita kono e wa nakanaka joozu deshoo.
2) Tsukue no shita ni ochite ita kono empitsu wa Azuma san no ja arimasen ka?
3) Motte kita kono kozutsumi wa doko ni okimashoo ka?
4) Kinoo shachoo kara moratta tegami no henji o moo kakimashita ka?
5) Sukkari saite iru sakura wa kirei desu nee.
6) Igirisu ni iru oji kara moratta kono pen wa nakanaka ii mono desu yo.
7) Kono oishii koohii wa doko de katta n desu ka?
8) Anata ga kinoo hanashite ita hon wa kono hon desu ka?

9) Kono ii hon wa doko de utte iru n desu ka?
10) Sengetsu Amerika ni itta Hatoyama kun wa atchi de nani o suru n deshoo.

NOTE: The more normal Japanese expression will be two clauses with GA or KEREDOMO after the first, rather than one sentence with a phrase modifier. In English, however, most of the ideas above would be expressed by sentences with "relative clauses".

5. Complete the following prefatory remarks by adding some consequent statement or question.

1) Sakuban chichi wa Kyooto kara kaerimashita ga....
2) Kinoo Kishi san ni atta n desu ga ...
3) Kinoo Bungeishunjuu o mimashita ga ...
4) Ano hito wa hon o yonde imashita ga ...
5) Watashi wa ashita Sanseidoo ni ikimasu ga ...
6) Watashi wa kyoo Hayama ni ikimasu ga ...
7) Kore o motte kimashita ga ...
8) Asoko ni shima ga miemasu ga ...
9) Are wa nakanaka ii eiga desu ga ...
10) Kono koohii wa nakanaka oishii desu ga ...
11) Soko wa Ashida san no ouchi desu ga ...
12) Kore wa watashi no iken desu ga ...
13) Kyoo no terebi no puroguramu no koto desu ga ...
14) Kore ga Kuroda Seiki no kaita e desu ga ...
15) Kinoo kyaku ga kite ita n desu ga ...

6. Translate the following into Japanese. Compare your translations afterwards with the Japanese versions given below.

1) Yours is large. Mine is small.
2) This one tastes sweet. Usually they are very sour.
3) Today he is studying in his room. Sometimes he studies outside.
4) I like Tolstoy. Most people prefer Dostoevsky.
5) This morning the weather is fairly cool. Yesterday it was terribly hot.
6) On Sundays I write letters. This weekend, however, I'm too busy.
7) He used to take the bus to school. Now he walks.
8) Last year she studied French. Now she's studying German.
9) Some are round. Others are square.
10) The first problem is easy. The rest are all difficult.

1) Anata no wa ookii desu ga, watashi no wa chiisai desu.
2) Kore wa amakute oishii desu ga, futsuu wa totemo suppai desu.
3) Kyoo wa heya de benkyoo shite imasu ga, kare wa tokidoki soto de benkyoo shimasu.

4) Watashi wa Torusutoi ga suki desu ga, minna Dosutoebusuki ga suki rashii desu ne.
5) Kesa wa kanari suzushii desu ne. Da kedo kinoo wa hontoo ni atsukatta desu ne.
6) Futsuu nichiyoo ni tegami o kaku n desu kedo kono shuumatsu wa totemo isogashikute . . .
7) Mae wa yoku basu de kita n desu ga, ima wa aruite kimasu ne.
8) Kyonen wa ano hito wa furansugo o benkyoo shite imashita ga, ima doitsugo o yatte imasu yo.
9) Aru mono wa marui desu ga hoka no wa shikakui desu. (Marui no mo arimasu ga, shikaku no mo arimasu.)
10) Hajime no wa yasashii desu ga ne, ato no ga minna muzukashii n desu yo.

7. The following is a list of invitations, requests, and questions asking for information. Give negative answers to each, and make the answers less abrupt by adding GA or KEREDOMO.

1) Issho ni sampo ni ikimasen ka?
2) Kono michi wa eki ni ikimasu ka?
3) Okazaki san ga hanashite ita hon wa dore desu ka?
4) Goshujin wa otaku deshoo ka?
5) Moshimoshi. Sochira wa Niimi san no otaku desu ka?
6) Doko ga okashii n desu ka? KOKO . . .
7) Sumimasen ga chotto okane o kashite kudasaimasen ka?
8) "Sensei!" "Nan desu ka?"
9) Oisha san: "Doo shimashita ka?" Okada san: " . . . "
10) Mukoo ni shima ga miemasu ga nan no shima deshoo ka?

8. The following is a list of answers to questions, requests, etc. Study the answers and formulate some appropriate question, request, etc., to fit the answers.

1) Kyoo wa isogashii n desu ga.
2) Sumimasen. Yoku shiranai n desu ga.
3) Ima chotto okane o motte imasen ga.
4) Kyoo wa yooji ga atte Yokohama ni itte iru n desu ga.
5) Iie, Wada desu ga.
6) Kyoo wa jikan ga nai n desu ga.
7) Watashi wa kochira wa hajimete desu ga.
8) Kochira wa Nihongo Gakkoo desu ga.
9) Eitaibashi-yuki wa ano densha desu ga.
10) Ashita wa rusu desu ga.

9. Translate into Japanese:

1) "Won't you come for a walk with me?" "I'm very sorry, but I'm rather busy today."
2) "Is this train going to Ito?" "I'm sorry, but I couldn't really say."

3) "Could one of you tell me who Mr. Ichinose is?" "I am Ichinose."
4) "Which one is the car you were talking about?" "The blue and white one."
5) "I am sorry. I'm new here myself."
6) "Is Mr. Honda home?" "Yes, but he is sick in bed today."
7) "Hello, is this the Fujita residence?" "No, I'm sorry but you have the wrong number. This is 3432."
8) "Is this the road to Hase Station?" "I don't know."
9) "Could you lend me your typewriter?" "I lent it to Hall already."
10) "Where is the part you didn't understand?" "Right at the bottom of page 45."

19.3 -TE CONTRASTED WITH GA

A: WHEN THE MEANING OF 'BUT' IS PRESENT

Observe the use of GA in Section (1) of the Frame on p. 517. There GA is used to mark off a clause that will somehow be contrasted with a clause following. When the two clauses are of such a nature that one does not really follow from or after the other, -TE cannot be used to link them. For -TE simply lines up two statements, putting them on an equal footing, whereas the sentences in (1) involve some disparity, some disproportionate results, maybe even some opposition. Therefore -TE cannot be used in such cases.

There are situations, however, in which -TE will seem to be used instead of GA. Study the following examples carefully.

-TE IS NOT POSSIBLE	GA IS NOT POSSIBLE
A: Yuube wa nezumi ga demashita GA kono chiizu wa nusunde ikimasen deshita	B: Nezumi ga deTE kono chiizu o nusunde ikanakatta no wa okashii desu ne
A: Kotoshi no natsu wa kuni ni kaerimasu GA ryooshin ni wa aimasen	B: Kuni ni kaetTE ryooshin ni awanai no wa yoku nai yo
A: Ano hito wa Amerika ni tabitabi ikimashita GA eigo wa wakarimasen	B: Amerika ni tabitabi itTE eigo ga wakaranai no wa hen da yo
A: Kyoo wa kasa o motte ikimasen deshita GA ame ni aimasen deshita	B: Kasa o motte ikanai DE ame ni awanakatta no wa saiwai datta ne
A: Kyoo wa gakkoo ni ikimashita GA sensei ni wa aimasen deshita	B: Gakkoo ni itTE sensei ni awanakatta n desu ka
A: Watashi wa yoku kangaemashita GA wakaranai n desu	B: Yoku kangaeTE wakaranai no wa shikata ga nai n desu

In these situations, in which Speaker B is repeating what Speaker A has said to him and is adding a comment on the matter, it would be equivalent to parroting the words of A if B were to retain GA in his own sentences. Speaker B, however, is not replacing GA by -TE. That is impossible, since GA has its own function and force, and -TE has a quite different one. Rather, Speaker B is making both clauses part of a larger context, and in doing so he changes their relationship. Speaker A subordinated his first clauses by using GA after them, thus emphasizing the second clauses. Speaker B removes the subordination and coordinates the two clauses, using -TE.

It is possible for GA to be used in B's sentences. But then Speaker B would not be repeating and commenting upon something A has said to him.

B: WHEN AN INTRODUCTORY OR PREFATORY MEANING IS PRESENT

Some clauses are such that either -TE or GA could be used to link them, though with different meanings in each case. In other sentences, where the second clause states something quite different from the first clause, or else something that is not too closely connected with the first, then only GA would be the natural sequence signal to use. This is what we have tried to illustrate in the second section of the Frame on p. 517. We subdivided it into two parts; in the first, only GA can be used --- connecting the clauses by -TE would not make sense; in the second, either signal can be used depending on the type of link the speaker desires to give the clauses.

Let us study a few comparisons to see the difference in effect produced by each of the two signals:

(a) ASHITA SANSEIDOO NI IKIMASU GA SONO HON O KATTE KIMASHOO KA? 'I'm going to Sanseido tomorrow. Do you want me to get that book for you?'

(aa) ASHITA SANSEIDOO NI ITTE SONO HON O KAIMASHOO KA? 'Shall I go to Sanseido tomorrow and buy that book for you?'

(b) MADO O SHIMEMASU GA KAMAIMASEN KA? 'I am going to close the window(s). Is that all right with you?'

(bb) MADO O SHIMETE KAMAIMASEN KA? 'Do you mind my closing the window(s)? '/'Will you mind if I close. . . ?'

(c) KESA SORE O KIITA N DESU GA ODOROITE SHIMAIMASHITA. 'I heard about it this morning. I was really surprised.'

(cc) KESA SORE O KIITE ODOROITE SHIMAIMASHITA. 'When I heard that this morning I was really surprised.'

(d) ARE WA KI DE TSUKURIMASHITA GA II DESU KA?
'I made that out of wood. Is it all right?'

(dd) ARE WA KI DE TSUKUTTE II DESU KA?
'Is it all right to make it out of wood?'

Note in all of the above how -TE unites, whereas GA introduces a break between the two clauses.

There are certain cases, however, in which -TE, and not GA, marks a prefatory clause. Examples of this are given in the Frame below. Note, though, that in each of these cases the speaker is referring to something present in front of his eyes, to an actually present thing or situation.

Sonna ni	yogore-	TE	doo shita n desu ka
Konna	mono o kat-	TE	doo suru n desu ka
Sonna	usugi o shi-	TE	kaze o hikimasu yo
	Aoi kao o shi-	TE	doo shita n desu ka
Konna ni	ame ga futte ki-	TE	doo shimashoo
Sonna	kitanai te o shi-	TE	hayaku arai nasai yo

REMARKS

1. Here are some English equivalents for the examples in the Frame.

(a) 'You are so dirty, what happened to you?'
(b) 'What are you planning to do, buying a thing like this?'
(c) 'You're going to catch a cold wearing such light clothing.'
(d) 'You look pale. What's the matter?'
(e) 'With it raining like this, what are we going to do?'
(f) 'Your hands are dirty. Quick, go and wash them!'

2. Note the presence of KONNA and SONNA, pointing to things actually present. In these cases the use of GA is psychologically clumsy; KONNA and SONNA are referring to something seen, and so no real introducing of information is needed to make the second clause understood.

3. Observe some other examples of the same type of structure. The first two examples have already been studied.

Konna ii mono o itadaite doomo arigatoo.
'I am very grateful for being given this wonderful gift.'

Osoku natte doomo sumimasen.
'Excuse me for being late.'

Konna ni osoku kite dame desu yo.
'It is not right to come this late.'

Dame desu ne, sonna koto shite, moo yame nasai.
'It's wrong, doing a thing like that. Stop it now.'

C: <u>CONTRASTING GA AND -TE: A DRILL</u>

Study the following English sentences carefully. Decide how you would say them in Japanese. Then compare your Japanese expression with the equivalents given in (b).

(a)
1. This is my father. This is my brother.
2. That building is the <u>chuugakkoo</u>. The one over there is the <u>kootoo-gakkoo</u>.
3. My brother works in Tokyo. My sister works in Yokohama.
4. This one costs fifty yen. That one costs seventy-five yen.
5. Thursday is a holiday. Friday we have class.
6. They went to the movies. I stayed home and read this book.
7. This is the railroad station. That's the post office.
8. The team wearing blue shirts is Chuuoo. The other team is Meiji.
9. Some come by bicycle. Some take the train.
10. The boys formed a line on one side. The girls lined up on the other side.

(b)
1. Kore ga chichi de, kore ga ani desu.
2. Ano tatemono ga chuugakkoo de, sono mukoo no ga kootoogakkoo desu.
3. Ani wa Tookyoo de hataraite imasu ga, imooto wa Yokohama de hataraite imasu.
4. Kore wa 50en de, are wa 75en desu/Kore wa 50en desu ga, are wa 75en desu.
5. Mokuyoo wa yasumi desu ga, kinyoo wa jugyoo ga arimasu.
6. Karera wa eiga e ikimashita ga, watashi wa uchi ni ite kono hon o yomimashita.
7. Kore ga eki de, are ga yuubinkyoku desu.
8. Aoi shatsu o kite iru no ga Chuuoo de, moo ippoo no ga Meiji desu.
9. Jitensha de kuru no mo imasu ga, densha de kuru no mo imasu.
10. Otoko no ko ga ippoo ni narande/retsu o tsukutte, moo ippoo ni onna no ko ga narabimashita/retsu o tsukurimashita.

19.4 THREE CONTRAST PATTERNS

We have seen how some sequences involving GA or KEREDOMO are paralleled in English by sequences joined by 'yet', 'but', 'however', etc., when the second sentence is somewhat of a contrast to the first. This, however, is a consequence of the fact that GA and KEREDOMO psychologically subordinate a statement to the statement following it. When a true and strong contrast is to be expressed, the speaker must use one of the three patterns presented in this section, or the form -TE MO to be presented later.

19.4.1 NO NI

1. KEY EXAMPLES

1. [yok+taberu+no+ni//ookku+narimaseŋ]
   Yoku taberu no ni ookiku narimasen.
   'In spite of the fact that he eats a lot, he doesn't get bigger.'

2. [totemo+takai+no+ni//taksaŋ+kaimasta]
   Totemo takai no ni takusan kaimashita.
   'In spite of the fact that they are expensive, he bought a lot of them.'

3. [moo/goji+na+no+ni//soto+wa/mada/akaruku+nai]
   Moo goji na no ni soto wa mada akaruku nai.
   'Though it's already five, it's still not light outside.'

4. [sekkaku+katte+aŋeta+no+ni//kowaste+simaimasta]
   Sekkaku katte ageta no ni kowashite shimaimashita.
   'Though I went to the trouble to buy it for him, he (went and) broke it.'

5. [sore+wa/iwanai+hoo+ŋa/yokatta+no+ni]
   Sore wa iwanai hoo ga yokatta no ni.
   'Though it would have been better not to have said it . . .'

2. STRUCTURE FRAME

1	YOKU TABERU	NO NI	OOKIKU NARIMASEN
	Zuibun matta	NO NI	mada densha wa kimasen
	Majime ni hataraite iru	NO NI	seikatsu wa kurushii desu
	Sono hanashi o yoku kiita	NO NI	wasurete shimaimashita
2	TOTEMO TAKAI	NO NI	TAKUSAN KAIMASHITA
	Uchi wa ookii	NO NI	niwa wa chiisai
	Soko made tooi	NO NI	aruite ikimashita
	Mizu ga tsumetai	NO NI	oyoide imasu
3	MOO GOJI NA	NO NI	SOTO WA MADA AKARUKU NAI
	Chikai tokoro NA	NO NI	kuruma de ikimashita
	Banana ga daisuki NA	NO NI	kyoo wa tabemasen
	Kono tokoro wa yuumei NA	NO NI	hito wa amari kimasen
4	SEKKAKU KATTE AGETA	NO NI	KOWASHITE SHIMAIMASHITA
	SEKKAKU isoide itta	NO NI	maniaimasen deshita
	SEKKAKU nemutte ita	NO NI	okoshite shimaimashita
	SEKKAKU renshuu shita	NO NI	makete shimaimashita
5	SORE WA IWANAI HOO GA YOKATTA	NO NI	. . . . .
	Sonna koto o shite wa ikenai	NO NI	. . . . .
	Sonna ni isoganakute mo ii	NO NI	. . . . .
	Sekkaku kirei ni dekita	NO NI	. . . . .

3. REMARKS

1. In Lesson 15 we saw how the noun NO is modified and a few instances of its use, principally in the combination NO DESU. Here we study another use of it, in the combination NO NI.

2. NI is here used to point out the fact (NO) to which the second clause stands in opposition. It thus highlights the opposition between the two facts stated.

3. NO NI, together, are equivalent to 'in spite of', 'although', 'though'. At least this is true of the NO NI in this pattern, for there are other usages of it also; on the other hand, 'though' and 'although' may be given as translations of every NO NI in this pattern, but not every 'though' and 'although' can be translated into Japanese by NO NI.

4. Whereas GA and KEREDOMO allow for varying degrees of simple contrast, NO NI paints a picture of more or less absolute opposition, of an entire "flying into the face of" a certain fact by some agent, or of a direct antithesis between one fact and a second, completely unexpected fact.

5. The elliptical sentences shown in the last section of the Frame are used when the conclusion is quite obvious, or at least can easily be surmised. This pattern occurs often.

6. Observe the word SEKKAKU. When used as a verb modifier it means 'with much trouble', 'taking great pains'; in some cases the idea becomes 'with special kindness', from which it is an easy step to 'with special thought, expressly, especially'. The common denominator in all of the meanings, then, is the note of special effort. We introduce it in this pattern because it is so frequently used in conjunction with NO NI. It can be used in other ways also, of course, and any standard dictionary will offer appropriate examples of such usages.

19.4.2 KUSE NI

1. KEY EXAMPLES

1. [sonna+ni+taksaŋ/kte+iru+kse+ni//samui+n+des+ka]
   Sonna ni takusan kite iru kuse ni samui n desu ka?
   'Despite the fact that you have on so many clothes, you feel cold?'

2. [gakkoo+ni+čkai+kse+ni//itsumo/okurete+kimas]
   Gakkoo ni chikai kuse ni itsumo okurete kimasu.
   'In spite of the fact that he lives close to the school he is always coming late.'

3. [anna+ni+geŋki+na+kse+ni//amari+hatarakimaseŋ]
   Anna ni genki na kuse ni amari hatarakimasen.
   'He is so robust yet he hardly does any work.'

4. [kanemoči+no+kse+ni//ktanai+fku+o/kte+imas]
   Kanemochi no kuse ni kitanai fuku o kite imasu.
   'Despite the fact that he is a wealthy person, he is wearing shabby clothes.'

5. [wakaranai+kse+ni//kodomo+wa+damatte+i+nasai]
   Wakaranai kuse ni kodomo wa damatte i nasai.
   'You children don't have any idea about this, so just stay quiet.'

2. STRUCTURE FRAME

SONNA NI TAKUSAN KITE IRU		KUSE NI	SAMUI N DESU KA
1 Yoku itazura o suru		KUSE NI	sugu nakimasu
Anna ni yoku neta		KUSE NI	mata neru n desu ka
Ima tabeta		KUSE NI	moo onaka ga suita no
2 GAKKOO NI CHIKAI		KUSE NI	ITSUMO OKURETE KIMASU
Onaka ga itai		KUSE NI	itaku nai kao o shite iru
Chiisai		KUSE NI	chikara ga tsuyoi
Ookii		KUSE NI	undoo ga yoku dekimasen
3 ANNA NI GENKI	NA	KUSE NI	AMARI HATARAKIMASEN
Eigo ga heta	NA	KUSE NI	eigo no sensei o shite iru
Eigo ga heta	NA	KUSE NI	Taimusu o motte aruite iru
Bimboo	NA	KUSE NI	hatarakimasen
4 KANEMOCHI	NO	KUSE NI	KITANAI FUKU O KITE IMASU
Kyoodai	NO	KUSE NI	yoku kenka o shimasu
Kodomo	NO	KUSE NI	yoku tabemasu ne
Tori	NO	KUSE NI	hito no kotoba o hanasu yo
5 WAKARANAI		KUSE NI	KODOMO WA DAMATTE INASAI
Kodomo	NO	KUSE NI	tabako o yame nasai
Otoko	NO	KUSE NI	naku na
Heta	NA	KUSE NI	yamete oki nasai

3. REMARKS

1. Form: a modifying phrase, the noun KUSE, and the particle NI to signal the relationship of the two clauses. Note that nouns are linked to KUSE by NO, qualitative nouns by NA.

2. Meaning: the same as NO NI, but with many richer connotations. Used as a noun in its own right, KUSE means '(bad) habit', 'mannerism', 'peculiar trait'. This pejorative idea remains in the combination KUSE NI. Therefore, even though a sentence with KUSE NI is basically equivalent to one with NO NI, yet its connotations make it quite useful for expressing such things as reproach or irony, or even humor. It might not be too fanciful to imagine that, at some time in the distant past, some creative mind decided to put new life into an old pattern and simply used KUSE NI instead of NO NI.

Observe the difference between the two statements that follow:

IMA TABETA NO NI MOO ONAKA GA SUITA NO
'You ate just now and you're hungry already?' (matter-of-fact)

IMA TABETA KUSE NI MOO ONAKA GA SUITA NO.

'(My,) despite the fact you've just eaten, you're hungry already?' (humor)

'(What!) You've just eaten and you're hungry already!?!' (reproach)

3. The fifth section of the Frame shows an elliptical use of this pattern. Direct English equivalents for these sentences require a dash after the 'in spite of' clause, in order to indicate the break in thought. Note that the sentences all break off at KUSE NI to be followed by COMMANDS to stop a certain activity. Therefore, they are used when someone is doing a thing unbefitting his age, his role in life, his place in society, etc. He is first reminded of his status, then he is corrected: "And here you're only a youngster---stop smoking now!"

4. KUSE NI will normally be used only in connection with human beings, for one does not usually reproach non-humans. Besides, a KUSE, a 'mannerism', is more of a human quality. Occasionally, however, the humor and irony connected with KUSE NI prevail over the note of reproach so as to allow greater freedom of use:

TORI NO KUSE NI HITO NO KOTOBA O HANASU YO.
'Despite the fact it's just a bird, it talks.'

19.4.3 KAWARI NI

1. KEY EXAMPLES

1. [kʸoo+wa/eiŋa+o+miru+kawari (+ni)//ašta+wa/hatarakimas+yo]
Kyoo wa eiga o miru kawari (ni) ashita wa hatarakimasu yo.
'To make up for going to a movie today, I'll work tomorrow.'

2. [kono+ǰidoośa+wa/furui+kawari (+ni)//totemo+ǰoobu+des]
Kono jidoosha wa furui kawari (ni) totemo joobu desu.
'This car makes up for being old by being very sturdy.'

3. [kono+mači+wa/šizuka+na+kawari (+ni)//kaimono+ni+wa/fuben+des]
Kono machi wa shizuka na kawari (ni) kaimono ni wa fuben desu.
'This town is a quiet place, but this feature is offset by its being far from all the stores.'

4. [nedaŋ+wa/skoš/takai+des+ŋa//sono+kawari+ni/moči+ŋa+ii+des]
Nedan wa sukoshi takai desu ga, sono kawari ni mochi ga ii desu.
'It's a bit expensive, but making up for this is the fact that it wears well.'

2. STRUCTURE FRAME

1 KYOO WA EIGA O MIRU		KAWARI (NI)	ASHITA WA HATARAKI-MASU YO
Shigoto o shinakatta		KAWARI (NI)	heya no sooji o shimashita
Watashi ga shinu		KAWARI (NI)	anata mo shinimasu
Kyoo asa hareru		KAWARI (NI)	hiru kara kumoru deshoo
2 KONO JIDOOSHA WA FURUI		KAWARI (NI)	TOTEMO JOOBU DESU
Ano hito wa sei ga hikui		KAWARI (NI)	chikara wa tsuyoi
Kono heya wa chiisai		KAWARI (NI)	kirei desu
Koko wa fuyu samui		KAWARI (NI)	natsu totemo suzushii
3 KONO MACHI WA SHIZUKA	NA	KAWARI (NI)	KAIMONO NI WA FUBEN DESU
Kono fuku wa kirei	NA	KAWARI (NI)	yowai desu
Kao wa majime	NA	KAWARI (NI)	hanashi wa majime ja nai
Uta ga joozu	NA	KAWARI (NI)	ryoori ga heta desu
4 NEDAN WA TAKAI DESU GA SO-	NO	KAWARI (NI)	MOCHI GA II DESU
Koko wa samui desu ga so-	NO	KAWARI (NI)	natsu wa daibu suzushii yo
Kare wa mimi wa kikoenai ga so-	NO	KAWARI (NI)	daiya o migaku shigoto wa jitsu ni joozu desu

3. REMARKS

1. Like other nouns, KAWARI is modified by verbs and adjectives directly, by qualitative nouns with NA, and by nouns with NO. Recall that SONO is SORE NO.

2. KAWARI is used in two senses, chiefly. First, as 'substitute', 'replacement'; secondly, as 'compensation', 'amends'. With its first meaning it can occur in the combination KAWARI NI, but then it usually is modified by a noun with NO, and is used as a verb modifier: OKAASAN NO KAWARI NI KIMASHITA 'She came in place of her mother'.

In the sequence signal KAWARI NI, however, the meaning of KAWARI is 'compensation', 'a making-up-for'. It is in this sense that KAWARI NI is to be understood in all of the examples in the Frame, and not as 'instead of', or 'in the place of'.

3. Sometimes the notion of compensation is stretched to a mere logical balancing of contrasting ideas---- expressed in English by 'on the other hand', 'while', 'whereas':

KOKO WA FUYU SAMUI KAWARI NI NATSU TOTEMO SUZUSHII.
'This place is cold in winter, but on the other hand it's cool in summer.'

4. Thus the three patterns with NO NI, KUSE NI, and KAWARI NI are each different in connotation and meaning, but all three have this in common, that they help set off one idea in rather strong opposition or counterpoise to another idea. For this reason they have been termed CONTRAST PATTERNS.

PRACTICE

1. Unite the following phrases using NO NI.

1) Hayaku aruita	basu ni noru koto ga dekinakatta
2) Majime ni hataraite iru	seikatsu ga kurushii
3) Yoku shitte iru	kotaenai
4) Chiisai	chikara ga tsuyoi
5) Totemo takai	takusan kaimashita
6) Uchi wa ookii	niwa ga chiisai
7) Yoi tenki desu	sukoshi ame ga futte iru
8) Otoko no ko da	yoku naku
9) Ashita wa shiken desu	asonde iru
10) Minna isogashii	ano hito wa tabako o nonde iru
11) Mizu ga tsumetai	oyoide iru
12) Moo goji han da	soto wa mada akaruku nai
13) Yoku taberu	ookiku naranai
14) Soko made tooi	aruite itta
15) Yoku hanasu	wakaranai

2. Use NO NI to unite the following, changing, when necessary, the second clause so as to make the sentence as a whole meaningful.

EXAMPLES: Yoku taberu — ookiku naru
Yoku taberu no ni ookiku narimasen.
Chiisai — chikara ga yowai
Chiisai no ni chikara ga tsuyoi.
Totemo takai — takusan katta
Totemo takai no ni takusan kaimashita. (no change)

1) Yoku shitte iru	kotaeru
2) Zuibun atsui	oobaa o kite iru
3) Kore wa hontoo da	minna shinjinai
4) Kono bunsho wa kantan da	seito wa wakaru
5) Uchi wa ookii	niwa wa hiroi
6) Totemo takai	amari kaimasen deshita
7) Soko made chikai	takushii de itta
8) Sensei da	eigo o amari machigaenai
9) Otoko no ko da	yoku naku
10) Ashita wa shiken da	benkyoo shite iru
11) Mizu ga mada tsumetai	oyogimasen
12) Moo rokuji desu	soto wa mada kurai

3. The sentences below are not normal Japanese. Make each of them into a sequence of two clauses joined by NO NI.

EX.: Daigakusei wa ji o shiranai: Daigakusei na no ni ji o shirimasen.

1) Natsu ni atsuku nai.
2) Chikai tokoro e kuruma de itta.
3) Daisuki na kaki o kyoo wa tabenai.
4) Samui hi ni oyoida.
5) Sensei wa yoku machigaemasu.
6) Yuumei na tokoro ni hito ga konai.
7) Sono hanashi wa yoku kiita ga wasureta.
8) Kono atarashii kikai wa moo kowareta.
9) Kodomo wa ame no naka de asonde iru.
10) Ano hito wa byooki desu ga taihen genki desu.

4. Unite the following using either NO NI or GA as the meaning demands. Remember that NO NI implies a strong contrast, GA does not.

1) Yoku shitte iru	kotaemasen
2) Ano hito wa byooki da	taihen genki desu
3) Otoko no ko da	yoku nakimasu
4) Ano hito wa atama ga ii	karada ga yowai desu
5) Yoku shitte iru	oshiete kuremasen
6) Sono hanashi wa yoku kiita	wasurete shimaimashita
7) Soko made totemo tooi	aruite ikimashita
8) Eigo no sensei da	eigo ga heta desu
9) Mainichi kanji o oboeru	tsugi no hi ni wasurete shimaimasu
10) Ashita wa shiken da	asonde iru

5. Unite the following with NO NI, also using SEKKAKU.

1) Moratta	wasurete kimashita
2) Motte kite ageta	tsukaimasen
3) Koshiraete ageta	kowashite shimaimashita
4) Ii kimochi de nemutte iru	okoshite shimaimashita
5) Sotsugyoo shita	byooki ni natte shinde shimaimashita
6) Kirei na hana ga saita	kodomo ga totte shimaimashita
7) Isoide itta	basu ni maniaimasen deshita
8) Renshuu shite oita	shiai ni makete shimaimashita
9) Benkyoo shita	shiken ga arimasen deshita
10) Okane o ageta	nakushite shimaimashita

6. The purpose of the next exercise is to show how NO NI will be used in Japanese when a RELATIVE CLAUSE is used in English. Translate the following sentences.

1) He forgot the book that he needed for class.
2) He lost the new watch that I gave him.
3) The teacher didn't even read the composition that I had spent three hours writing.
4) The student I've given a lot of help to shows no improvement at all.
5) The day I made a special trip to see him, he was out playing golf.
6) She hardly looked at the present he had brought all the way from Hong Kong.

Now compare your translations with the following.

1) Kare wa hon o wasuremashita --- jugyoo de iru no ni.
2) Tokei o nakushite shimaimashita --- watashi ga sekkaku ageta (tokei na) no ni.
3) Sensei wa sono sakubun o yomi mo shimasen deshita. Watashi ga sanjikan mo kakatte kaita no ni.
4) Watashi mo zuibun tasukete yatta no ni chittomo jootatsu shinai n desu yo (sono seito wa).
5) Sekkaku tazunete itta no ni sono hi kare wa gorufu ni itte rusu deshita.
6) Kanojo wa hotondo sono okurimono o minai n desu yo. Honkon kara harubaru kare ga motte kita no ni.

7. Unite the following, using KUSE NI.

1) Kikoete iru	henji o shinai
2) Wakatte inai	wakatta furi o shite iru
3) Yoku itazura o suru	sugu naku
4) Tsukawanai	dooshite konna mono o katte kita no
5) Hon o yoku kau	yomanai de oite oku
6) Chiisai	chikara ga tsuyoi
7) Ookii	undoo ga yoku dekinai
8) Eigo ga wakaranai	Taimusu o motte aruite iru
9) Wakatte iru	oshiete kurenai
10) Machi e itta	tanonda kaimono o shite konai
11) Kodomo da	tabako o sutte iru
12) Isha da	byoonin o minai
13) Byoonin da	yoku dearuku
14) Kanemochi da	kitanai booshi o kabutte iru
15) Kyoodai	yoku kenka suru
16) Okane ga nai	ryokoo ni dekakete itta
17) Ima tabeta	moo onaka ga suita no
18) Sonna ni takusan kite iru	samui n desu ka
19) Onaka ga itai	itaku nai kao o shite iru
20) Gakusei da	benkyoo ga kirai da

8. Complete the following:

1) Anna ni yoku neta kuse ni . . .
2) Eigo ga wakaranai kuse ni . . .
3) Toshiyori no kuse ni . . .
4) Daigakusei no kuse ni . . .
5) Kodomo no kuse ni . . .
6) Otona no kuse ni . . .
7) Takusan empitsu o motte iru kuse ni . . .
8) Yoku itazura o suru kuse ni . . .
9) Tsukawanai kuse ni . . .
10) Tori no kuse ni . . .

9. Unite these phrases, using either NO NI or KUSE NI. Remember that KUSE NI involves reproach or irony and is used with persons, whereas NO NI is more general.

1) Gakkoo ni chikai	okurete kimasu
2) Ame ga furanai	kasa o motte imasu
3) Kono shinamono wa takai	yoku arimasen
4) Jikan ga hayai	moo dekakemashita
5) Kikoete iru	henji o shimasen
6) Amari benkyoo shinai	yoku dekimasu
7) Moo goji da	soto wa akaruku arimasen
8) Soko made tooi	aruite ikimashita
9) Okane ga nai	ryokoo ni dekakete itta
10) Sonna ni takusan kite iru	samui n desu ka
11) Ashita wa shiken da	asonde imasu
12) Chiisai	chikara ga tsuyoi
13) Toshiyori da	yoku hatarakimasu
14) Hayaku aruita	basu ni maniaimasen deshita
15) Majime ni hataraite iru	seikatsu ga kurushii desu

10. Unite the following pairs of sentences with KAWARI NI.

1) Watashi ga Tookyoo e ikimasu.
   Anata wa Yokohama e itte kudasai.
2) Watashi wa shigoto o shimasen deshita.
   Heya no sooji o shimashita.
3) Ima asobimasu.
   Ato de takusan benkyoo shimasu.
4) Ano hito wa gohan o amari tabemasen.
   Kudamono o takusan tabemasu.
5) Kyoo asa ame ga furimasu.
   Yuugata hareru deshoo.
6) Ano sensei wa sei ga hikui desu.
   Chikara ga tsuyoi desu.
7) Kono shinamono wa nedan ga takai desu.
   Ii mono desu.

8) Kono heya wa chiisai desu.
Kirei desu.
9) Watashi no umareta machi wa hito ga ooi desu.
Benri na machi desu.
10) Watashi wa niku ga suki desu.
Amari taberu koto ga dekimasen.
11) Ano hito wa yuumei desu.
Ano hito no kodomo wa amari yuumei de wa nai n desu.
12) Ano onna no hito wa uta ga joozu desu.
Ryoori ga heta desu.
13) Ano hito wa kao wa majime desu.
Hanashi wa amari majime ja arimasen.
14) Kono fuku wa kirei desu.
Yowai desu.
15) Koko wa samui desu.
Natsu wa daibu suzushii desu.
16) Osumoo san wa chikara ga tsuyokute karada mo ookii desu.
Hayaku hashiru koto wa dekimasen.
17) Ano hito wa mimi wa kikoemasen.
Daiya(mondo) o migaku chiisa na shigoto wa jitsu ni joozu desu.
18) Sono machi e wa kono michi ga ichiban chikai desu.
Ii michi de wa arimasen yo.
19) Ima, kimi ni kore o ageru koto wa dekimasen.
Ato de, motto ii no o agemasu.
20) Arupusu ni noboru no wa kurushii desu.
Choojoo ni tsuita toki no kimochi wa hontoo ni subarashii.

11. Again use KAWARI NI, as in the previous exercise. This time, however, make any necessary changes in the second sentence.

1) Kinoo yama e ikimasen deshita.
Umi e ikimashita.
2) Sanji kara eiga o mite wa ikemasen.
Rokuji kara sampo ni itte mo ii desu.
3) Ano hito wa gohan o tabemasen.
Kudamono o takusan tabemasu.
4) Ano hito wa nihongo ga dekimasen.
Eigo to doitsugo ga yoku dekimasu.
5) Ano hito wa kuru no ga osoi desu.
Sono hanashi wa itsumo omoshiroi desu.
6) Eigo wa hajime wa kantan desu.
Owari wa fukuzatsu na kotoba desu.
7) Niimi san wa sonna ni shinsetsu ja nai desu.
Okaasan wa shinsetsu na kata desu.
8) Koko wa fuyu samui desu.
Natsu wa totemo suzushii desu.

9) Koko wa hiru wa nigiyaka desu.
Yoru wa totemo shizuka de hito ga toorimasen.
10) Kono sakana wa taberu koto ga dekimasu.
Totemo katai desu.

12. Unite the following, using any contrast signal which fits the particular case, whether GA, NO NI, KUSE NI, or KAWARI NI.

1) Kono jidoosha wa furui.
Totemo joobu desu.
2) Chikara wa yowai desu.
Atama wa ii desu.
3) Gakkoo ni chikai desu.
Itsumo okurete kimasu.
4) Yoku shitte imasu.
Kotaemasen.
5) Isshookemmei benkyoo shimashita.
Shiken ga arimasen deshita.
6) Asa wa yojikan benkyoo shimashita.
Gogo wa sampo ni ikimashita.
7) Ano onna no hito wa uta ga joozu da.
Ryoori ga heta desu.
8) Ano hito wa kanemochi desu.
Kitanai booshi o kabutte imasu.
9) Otoko no ko desu.
Yoku nakimasu.
10) Kono hon wa muzukashii.
Ii mono desu.
11) Onna desu.
Ryoori ga heta desu.
12) Sonna ni takusan kite iru.
Mada samui desu.
13) Kinoo yama ni ikanakatta.
Umi ni ikimashita.
14) Kyoo asa ame ga furimasu.
Yuugata hareru deshoo.
15) Eigo ga amari dekimasen.
Eigo no sensei o shite imasu.
16) Ima wa asobimasu.
Ato de takusan benkyoo shimasu.
17) Enoshima wa koko kara chikai desu.
Amari omoshiroku arimasen.
18) Ano hito wa kanemochi desu.
Sono ryooshin wa bimboo desu.
19) Hakone wa tooi desu.
Totemo omoshiroi tokoro desu.
20) Ame ga futte imasu.
Kodomotachi wa asonde imasu.

13. Translate into Japanese:

1) Winter is very cold here, but the summers are nice and cool.
2) The willingness of the man offsets his lack of experience.
3) His Japanese is really poor, but on the other hand he is very good in French and German.
4) These vases are terribly expensive, but they are very beautiful.
5) It's ten already, and he hasn't shown up yet.
6) He knows the answer all right, but he won't tell me.
7) Studying a new language is quite enjoyable in the beginning, but it gets very tedious after a while.
8) The days are already hot and yet the Japanese are not swimming.
9) He is extremely wealthy, but his parents are quite poor.
10) He is good at sports, but poor in his studies.
11) Look at that old man, working so hard.
12) I bought him those trousers just last week and he's torn them already.
13) You used the car yesterday, so it's my turn to use it today.
14) He is really a good boy. It's his parents who are bad.
15) This is so extremely easy, and yet you don't understand it?

LESSON 20

SEQUENCES OF SENTENCES (III)

REASONS, CAUSES, AND ENUMERATION SEQUENCES

20.1 KARA, NO DE, TAME NI

We have already seen sequences of sentences in which the first sentence gives the reason or the cause for what the second sentence describes. One example of such a sequence is: HIKOOKI GA OCHITE HITO GA TAKUSAN SHINIMASHITA. But because the signal -TE is used, the first fact --- the fall of the plane --- is not actually expressed as a cause; remember that -TE merely links, it does not show any relationship between clauses.

When a speaker wants to indicate a relationship of causality explicitly, he will use one of the sequence signals which form the subject matter of this first section. KARA is the most commonly used of the three and also the one with the widest range of use, so we shall begin with it.

20.1.1 KARA SIGNALING REASON OR CAUSE

1. KEY EXAMPLES

1. [koko+de+kodomo+ŋa/taksaŋ+šinda+kara//yuumei+ni+natta+no+des]
   Koko de kodomo ga takusan shinda kara yuumei ni natta no desu.
   'Because many children died here this place became well-known.'

2. [ima/tamaŋo+ŋa/yasui+kara//taksaŋ+tabemašoo]
   Ima tamago ga yasui kara takusan tabemashoo.
   'Since eggs are cheap now, let's have them often.'

3. [ima+wa/heiwa+da+kara//hanami+ŋa/dekiru+n+des]
   Ima wa heiwa da kara hanami ga dekiru n desu.
   'We are able to go flower-viewing now because we have peace.'

2. STRUCTURE FRAME

Note when DA is used.

1 KOKO DE KODOMO GA TAKUSAN SHINDA		KARA	YUUMEI NI NATTA NO DESU
Sono setsumei wa mada wakaranai		KARA	moo ichido itte kudasai
Kono okashi wa haha ga tsukutta		KARA	oishii desu yo
Isshookemmei yatte iru		KARA	waratte wa ikemasen
2 IMA TAMAGO GA YASUI		KARA	TAKUSAN TABEMASHOO
Kyoo wa moo osoi		KARA	mata ashita shimashoo
Sono hanashi ga okashii		KARA	warau no desu yo
Ryokoo ga totemo tanoshii		KARA	kodomo wa waratte imasu
3 IMA WA HEIWA	DA	KARA	HANAMI GA DEKIRU NO DESU
Anata wa baka	DA	KARA	shinda hoo ga ii
Nichiyoobi no asa	DA	KARA	machi wa shizuka desu
Sukoshi kimochi ga hen	DA	KARA	chotto aruite kimasu

3. REMARKS

1. FORM: verbs and adjectives are followed immediately by KARA, but nouns and qualitative nouns are followed by DA and then KARA. This is the ordinary conversational style. When special politeness is called for, the Polite forms are used before KARA:

Mada wakari-MASEN kara, moo ichido itte kudasai.
Moo osoi DESU kara, mata ashita shimashoo.

Note that an adjective plus DESU plus KARA is possible, but an adjective plus DA plus KARA is not possible.
Omission of DA after a noun or a qualitative noun changes the meaning of the phrase: HEIWA KARA 'from/after peace'; ASA KARA 'from morning'.

2. MEANING: KARA expresses a PERSONAL OPINION or PERSONAL CONVICTION about the reason or the cause. One offers an explanation of some phenomenon, or gives a reason for some action, with CONVICTION and DIRECTNESS. When this implication is compared with that of NO DE the student will understand better what is meant here.

3. There are several different English equivalents to express this causal relationship. 'Because', 'since', and 'on account of' may be used. Also, mere juxtaposition of sentences is sometimes sufficient. Observe some equivalents of Frame examples:

'I'm laughing BECAUSE that story is funny.'
'Your saying that CAUSED him to get angry.'
'I'm going out for a while; I don't feel well.'
'I still don't understand your explanation. Please repeat it.'

4. PRACTICE

1. Unite the following, using KARA. Do not use Polite forms before KARA.

1) Sonna ni tsuyoku keshimasu.
Sugu kami ga kireru no desu.

2) Sugu wasuremasu.
Watashi ga komaru no desu.

3) Minna ga jidoosha de ikimasu.
Michi ga waruku naru no desu.

4) Kyoo wa moo osoi desu.
Mata ashita shimashoo.

5) Kyoo konna ni furimashita.
Ashita wa hareru deshoo.

6) Sono hanashi ga okashii desu.
Warau no desu yo. Ikemasen ka?

7) Ryokoo ga totemo tanoshii desu.
Kodomo wa minna waratte imasu.

8) Koko de wakai hito ga takusan shinda. Yuumei ni natta no desu.

9) Ano hito wa isshookemmei yatte imasu. Waratte wa ikemasen.

10) Kono shigoto wa kyoojuu ni dekimasen. Mata ashita shimasu.

11) Sono tegami wa kinoo dashimashita. Ashita tsuku deshoo.

12) Kono okashi wa Shimizu san ga tsukutta. Oishii desu yo.

13) Ima tamago ga yasui desu ne.
Takusan tabemashoo.

14) Kyoo wa minna hayakatta desu ne.
Ii mono o agemashoo.

15) Itai desu ka? Dooshite sonna ni ooki na koe de naku no?

2. Do as in the preceding exercise.

1) Ashita wa ensoku desu ne.
Kyoo wa yoku yasunde kudasai.

2) Kyoo wa hatsuka desu ne.
Omise wa yasumi deshoo.

3) Nichiyoobi desu yo.
Kesa wa machi wa shizuka desu.

4) Ima wa heiwa desu.
Hanami ga dekiru n desu.

5) Anata wa baka desu.
Shinda hoo ga ii desu.

6) Michi ga warui desu.
Ki o tsukete kudasai.

7) Kyoo wa moo osoi desu ne.
Mata ashita shimashoo.

8) Soko made tooi desu.
Kuruma de itta hoo ga ii desu.

9) Me ga makka desu.
Yuube wa osoku made benkyoo desu ne.

10) Sukoshi kimochi ga hen desu.
Chotto aruite kimasu.

11) Kyoo wa doyoobi no yoru desu.
Saa, nomimashoo.

12) Ryokoo ga totemo tanoshii desu.
Kodomo wa minna waratte imasu.

13) Watashitachi wa sarariiman desu.
Getsuyoo no shigoto wa suki ja arimasen.

14) Kono ko o tsurete iku no wa mendoo desu. Oite ikimashoo.

15) Kyoo no setsumei ga wakarimasen deshita. Moo ichido itte kudasai.

3. Again join the sentences with KARA. In this exercise, though, the first sentence is not necessarily the reason or cause.

1) Kesa wa machi wa shizuka desu.
   Nichiyoobi desu yo.
2) Omise wa yasumi desu.
   Kyoo wa hatsuka desu.
3) Aruite ikimashoo.
   Soko made chikai desu.
4) Sono tegami wa ashita tsukimasu.
   Kyoo dashimashita.
5) Suika wa takusan tabemasu.
   Yasui desu.
6) Sampo ni demashita.
   Kimochi ga hen ni narimashita.
7) Kono keeki wa oishii desu.
   Hatano san ga tsukutta no desu.
8) Yuube wa osoku made benkyoo deshita ne. Me ga makka desu.
9) Minna genki yoku utatte imasu.
   Ryokoo wa tanoshii desu.
10) Sono rei ga wakarimasen deshita.
    Moo ichido setsumei shite kudasai.

N.B. Observe that, in a number of examples, KARA can be placed after either sentence (with a different meaning in each case, of course). In some other examples, either sentence could be the reason or the cause if some very slight changes were made in one or other of the sentences. Go through the drill again and see how many pairs can be "reversed".

4. Translate into Japanese:

1) Be careful, the roads are terrible.
2) I didn't come to school yesterday because I was sick.
3) The reason why I got angry is that you forgot so soon.
4) It's late already. Let's let this go until tomorrow.
5) There are no shops there. We'd better take our own <u>obentoo</u>.
6) He's angry because I wouldn't give him some <u>osembei</u>.
7) We had better start going back; it's getting late.
8) It must be around nine now because customers are gradually leaving.
9) The reason I laughed is that it was awfully funny. Is there anything wrong with that?
10) He came back very late last night and is still sleeping.
11) Since you did such a good job yesterday I'd like to give you this.
12) Since it's such a beautiful day today, how about a trip to Hayama?
13) He must be sick, because he hasn't been to the bar here since last week.
14) Today is Saturday, so they stay at school and play a while longer.
15) Pardon me, I wasn't listening. Would you mind repeating that again?

20.1.2 KARA SIGNALING A "MILD REASON"

1. KEY EXAMPLE

[soko+ni/soosu+ŋa+arimas+kara//jiyuu+ni/totte+kudasai]

Soko ni soosu ga arimasu kara jiyuu ni totte kudasai.

'The sauce is there (by you); help yourself.'

2. STRUCTURE FRAME

SOKO NI SOOSU GA ARIMASU	KARA	JIYUU NI TOTTE KUDASAI
Watashi wa chotto yooji ga aru	KARA	saki ni kaette kudasai
Soko ni jibiki ga aru	KARA	chotto motte kite kudasai
Watashi wa okite iru	KARA	anata wa yasunde kudasai
Takusan arimasu	KARA	suki na no o doozo
Gohan o tabeta	KARA	sampo ni ikimashoo

3. REMARKS

1. This is the same KARA, with the same function and meaning, as the KARA seen in the preceding section. But in this section we wish to show some of the extent to which KARA can be used to signal a REASON. Note that all of the first clauses in the Frame examples are really reasons, and not causes; also, that the second clauses are all invitations, requests, and suggestions.

2. English speakers make use of juxtaposition much more than the Japanese. The latter prefer to make some kind of connection between statements rather than utter unconnected sequences, whether that connection be -TE, GA, KARA, or any other sequence signal. Perhaps the reason for this difference in the two languages is that stresses and intonation patterns are made use of in English to show nuances of meaning, whereas particles and certain other types of words are made use of in Japanese to achieve the same effect. Therefore, SOKO NI SOOSU GA ARIMASU. JIYUU NI TOTTE KUDASAI is possible, but somewhat childish, and the use of KARA is much more desirable.

3. GA might be used in some of the examples in place of KARA, but the meaning changes, of course, and the first clause is no longer a reason, but a prefatory observation.

4. SOKO NI SOOSU GA ARIMASU KARA: The fact that the sauce is right there by the person addressed (SOKO, like SORE, SOO, and SONO, referring to the person addressed or something connected with his person) is given as a reason why he should feel free to help himself.

4. PRACTICE

Unite the following sentences using KARA.

1) Watashi wa yuka o fukimasu.
   Anata wa mado o akete kudasai.
2) Watashi wa ano mise ni ikimasu.
   Saki ni itte kudasai.
3) Sumimasen.
   Kyoo wa moo owari desu.
4) Kore de zembu desu.
   Moo arimasen.
5) Watashi wa okite imasu.
   Anata wa moo yasunde kudasai.
6) Soko ni soosu ga arimasu.
   Jiyuu ni totte kudasai.
7) Biiru ga mada arimasu.
   Minna nonde kudasai.
8) Watashi wa ocha ni shimasu.
   Anata wa koohii de mo doo desu ka?
9) Watashi wa chotto shigoto ga aru.
   Saki ni kaette kudasai.
10) Ima sanji desu.
    Moo sugu yuugata ni narimasu ne.
11) Watashi wa majime ni shita n desu.
    Sonna ni warawanai de kudasai.
12) Moo seki ga arimasen.
    Sukoshi matte kudasai.
13) Koko ni hon ga arimasu.
    Doozo yonde kudasai.
14) Mada arimasu.
    Takusan tabete kudasai.
15) Anata no tsukutta no wa ookii desu.
    Watashi wa chiisai no o tsukurimashoo.

20.1.3 NO DE

1. KEY EXAMPLES

1. [piinatšu+o/tabesuŋita+no+de//onaka+o+kowašimašta]
   Piinattsu o tabesugita no de onaka o kowashimashita.
   'From eating too many peanuts he got an upset stomach.'

2. [ano+šinamono+wa/yoku+nai+no+de//mise+ni+kaešimašta]
   Ano shinamono wa yoku nai no de mise ni kaeshimashita.
   'Those articles weren't any good so I returned them to the store.'

3. [takeo+saŋ+wa/b^{y}ooki+na+no+de//b^{y}ooiŋ+ni+ikimašta]
   Takeo san wa byooki na no de byooin ni ikimashita.
   'Because he is not well, Takeo went to the hospital.'

2. STRUCTURE FRAME

1 PIINATTSU O TABESUGITA		NO DE	ONAKA O KOWASHIMASHITA
Okyaku ga kuru		NO DE	kyoo wa dekakemasen
Kono hon wa minna ga tsukau		NO DE	kitanaku narimashita
Ano hito wa kaze o hiite iru		NO DE	yasunde imasu
2 ANO SHINAMONO WA YOKU NAI		NO DE	MISE NI KAESHIMASHITA
Koko wa taihen urusai		NO DE	kirai desu
Kyoo wa kaze ga tsuyoi		NO DE	mado ga gatagata iimasu
Kono machi wa natsu suzushii		NO DE	minna yatte kimasu
3 TAKEO SAN WA BYOOKI	NA	NO DE	BYOOIN NI IKIMASHITA
Kono hon wa hitsuyoo	NA	NO DE	katte kimashita
Kyoo wa Kodomo no Hi	NA	NO DE	gakkoo wa yasumi desu
Tsuchihashi san wa joobu	NA	NO DE	mainichi yoku hatarakimasu

3. REMARKS

1. We have already seen the form NO DESU used to give an EXPLANATION. NO DE is the -TE form of NO DESU. Observe that NO, as always, is preceded by NA after nouns and qualitative nouns.

2. Recall examples such as the following.

-NAZE GAKKOO NI IKIMASEN KA? -ATAMA GA ITAI N DESU.

Where a prior question is lacking, a full statement of the explanation becomes: ATAMA GA ITAI NO DE GAKKOO NI IKIMASEN.

3. Structurally there is no difference between -TE and NO DE when the latter is used to link clauses. But -TE simply lines up two clauses without showing a logical relationship between them; NO DE on the other hand indicates the cause, on account of the presence of NO.

4. Notice that NO DE in all the examples given in the Frame is used to link statements of fact only: no "will" element is present in the second part of the sentences. Cfr. 20.2.2 for a fuller explanation of this fact.

5. Do not mistake the NO DE dealt with in this section with another NO DE:

Kore wa jibun de tsukutta NO DE katta no de wa arimasen.

Here NO is a substitute for MONO: Tsukutta MONO DE...

Also do not mistake this NO DE with:

Kono shimbun wa kinoo NO DE kyoo no wa soko ni arimasu.

This NO is the particle NO: Kono shimbun wa kinoo NO SHIMBUN DE...

4. PRACTICE

1. Unite the following sentences with NO DE. Use the Plain forms before NO DE, as in the Frame.

1) Nodo ga itai desu.
   Isha ni mite moraimasu.
2) Ocha ga hairimashita.
   Kimasen ka?
3) Kabuki no kippu o kaimashita.
   Minna de issho ni ikimashita.
4) Sakuban wa samukatta desu.
   Kaze o hiite shimaimashita.
5) Kyoo wa hidoi ame desu.
   Jidoosha de ikimashita.
6) Koko wa shizuka desu.
   Benkyoo ga yoku dekimasu.
7) Kono hon ga hitsuyoo desu.
   Katte kimashita.
8) Kono hon wa taihen benri desu.
   Minna yoku yonde imasu.
9) Watashi wa biiru ga suki desu.
   Maiban nonde imasu.
10) Jettoki ga totemo takai desu.
    Mattaku miemasen.
11) Sakki beru no oto ga shimashita.
    Genkan ni dete mimashita.
12) Kono sakana wa kono umi de toremashita. Totemo aji ga ii desu yo.
13) Ano hito no hanashi wa omoshiroi.
    Kodomo wa yorokonde kikimasu.
14) Atama ga itakatta desu.
    Chotto byooin ni itte kimashita.
15) Sunaoshi san ga tsukutta pai wa oishikatta. Takusan tabete shimaimashita.
16) Ano hito wa karada ga joobu desu.
    Mainichi yoku hatarakimasu.
17) Gakuseitachi wa minna shiken desu. Isshookemmei benkyoo shite imasu.
18) Ano kata no hanashi wa zembu eigo desu. Chittomo wakarimasen deshita.
19) Koko wa gakkoo desu. Futsuu no hito wa hairimasen.
20) Chichi wa isha desu.
    Yoru osoku byoonin no tokoro ni dekakemasu.

2. Do as in the above exercise.

1) Ima isogashii desu.
   Ato de denwa shimasu.
2) Otooto wa ashita ensoku desu.
   Konya wa hayaku nemashita.
3) Soko kara daibu tooi desu.
   Takushii de kaerimashita.
4) Kodomotachi wa ima benkyoo shite imasu. Shizuka desu.
5) Ii nioi ga shimashita.
   Kyuu ni onaka ga suite shimaimashita.
6) Chichi wa byooki desu.
   Ichinichi kaisha o yasumimashita.
7) Ashita wa Kempoo Kinembi desu. Kaisha wa yasumi desu.
8) Ano hito no hatsuon wa hen desu.
   Chittomo wakarimasen deshita.
9) Yama no mizu wa tsumetai desu.
   Hontoo ni oishii desu ne.
10) Otoosan ga kaerimashita.
    Minna de gohan o tabemashita.

11) Hokkaidoo wa kita no hoo desu.
    Fuyu totemo samui desu.

12) Ima ocha no jikan desu.
    Shokudoo ni itte nonde kimasu.

20.1.4 TAME NI

1. KEY EXAMPLES

1. [anata+ŋa/iru+tame+ni//minna+ŋa+komarimas]
   Anata ga iru tame ni minna ga komarimasu.
   'Everyone feels uneasy on account of your being here.'

2. [nihoŋ+wa/hito+ŋa+ooi+tame+ni//imiŋ+suru+hito+ŋa/taksaŋ+aru]
   Nihon wa hito ga ooi tame ni imin suru hito ga takusan aru.
   'On account of Japan's large population there are many emigrants.'

3. [beŋkʸoo+ŋa+kirai+na+tame+ni//omoča+no/dezainaa+ni+narimašta]
   Benkyoo ga kirai na tame ni omocha no dezainaa ni narimashita.
   'He became a toy designer because studies were not to his liking.'

4. [aite+ŋa/gaikokujin+no+tame+ni//mondai+ni+natta+no+des]
   Aite ga gaikokujin no tame ni mondai ni natta no desu.
   'The reason it became a problem is that the other party is a foreigner.'

2. STRUCTURE FRAME

1 ANATA GA IRU	TAME (NI)	MINNA GA KOMARIMASU
Kinoo ame ga futta	TAME (NI)	michi wa mizu de ippai desu
2 NIHON WA HITO GA OOI	TAME (NI)	IMIN SURU HITO GA TAKUSAN ARU
Mada wakakatta	TAME (NI)	sono koto ga wakaranakatta
3 BENKYOO GA KIRAI NA	TAME (NI)	OMOCHA NO DEZAINAA NI NARIMASHITA
Watashi ga baka na	TAME (NI)	konna koto ni natte sumimasen
4 AITE GA GAIKOKUJIN NO	TAME (NI)	MONDAI NI NATTA NO DESU
Sensoo no	TAME (NI)	takusan ii mono ga nakunatta

3. REMARKS

1. TAME (NI) here means exactly the same as KARA or NO DE. It is, however, a more formal expression than the other two, and so is not a pattern to be used in conversation. It may be used in written materials, or in formal speeches, sermons, and the like.

2. Because the second sentences describe SITUATIONS (notice the verbs that are used), TAME (NI) shows CAUSE, not REASON, in most of the examples. The verb in the third Key Example could also be interpreted as an ACTIVITY verb: 'he trained himself to be', or 'he started working as' a toy designer, so that TAME (NI) then would indicate the REASON for his action.

3. Possibly the nearest English equivalent for TAME in all its various uses is 'account', as in 'on account of', 'on his account', 'turn to account'. Sometimes, in a given case a better equivalent will be some synonym of one of the three phrases above; e.g., 'because of', 'by reason of', 'owing to', or 'for the sake of'. For some of the uses of TAME as a noun, consult any standard dictionary.

4. NI is optional after TAME. Its presence highlights the TAME.

4. PRACTICE

Link the following sentences using TAME (NI).

1) Anata ga imasu.
   Minna ga komarimasu.
2) Ano otoko wa ikite iru no ga iya ni narimashita.
   Shinimashita.
3) Anata ga kaeru no ga osokatta desu.
   Minna ga komarimashita.
4) Ano otoko ga kuchi o hirakimasen deshita.
   Takusan no hito ga tasukarimashita.
5) Watashi wa otoosan ga arimasen.
   Totemo kurushii me ni aimashita.
6) Kinoo ame ga furimashita.
   Michi ga mizu de ippai desu.
7) Ano hito hitori ga warui desu.
   Minna ga komatte imasu. (do not use an adj. before TAME here)
8) Kyonen taifuu ga arimashita.
   Uchi ga sambyaku-ken kowaremashita. (use a noun before TAME)

9) Ame no naka de zutto shigoto o shimashita.
Ano hito wa sukkari kaze o hikimashita.

10) Nihon wa hito ga ooi desu.
Burajiru ni iku hito ga takusan arimasu.

11) Sensoo ga arimasen.
Ima no wakai hito wa kurushii koto o shirimasen.

12) Mukashi Nihon ni takusan no kuni kara hito ga kimashita.
Nihongo ga muzukashii desu.

13) Jidoosha ga toorimasu.
Mukoo ni wataru koto ga dekimasen.

14) Heya ga kurai desu.
Hon o yomu koto ga dekimasen.

15) Benkyoo ga kirai desu.
Omocha no dezainaa ni narimashita.

20.2 KARA CONTRASTED WITH -TE & NO DE

20.2.1 WITH -TE

KARA, as we have seen, is the most general signal of a cause or a reason. But it is, on the other hand, much more specific than -TE, which says nothing at all about the relationship between the clauses it links, even if, de facto, it links a cause and an effect. So -TE, being the most general of signals, may sometimes be used with cause-effect sequences; sometimes, though, its very meaninglessness makes it undesirable and the more specific KARA must be used.

Let us state the problem through English examples. Study the following:

'It's too hard and I don't understand it.' (would be -TE in Japanese)
'It's too hard and so I don't understand it.' (would be KARA in Jap.)

'It's hard, so study it carefully please.' (would be KARA in Jap.)
'It's hard, and study it carefully please.' (is incorrect in English, just as -TE would be wrong in Jap.)

There are combinations, then, in English as well as in Japanese, in which use of "and" or -TE, respectively, is incorrect because the thought calls for a reason. The problem is, "What are those combinations?"

A: When the second clause is a STATEMENT OF OBJECTIVE FACT (cf. Les. 19, Section 1), -TE can be used and so can KARA.

Muzukashisugi-	TE	wakarimasen
Muzukashisugiru	KARA	wakarimasen
Totemo atsuku-	TE	uwagi o nuide shimaimashita
Totemo atsu -i	KARA	uwagi o nuide shimaimashita
Tenki ga waruku-	TE	sampo dekimasen deshita
Tenki ga waru -i	KARA	sampo dekimasen deshita
Kaze ga tsuyoku-	TE	hi ga kiete shimaimashita
Kaze ga tsuyo -i	KARA	hi ga kiete shimaimashita
Koe ga chiisaku-	TE	kikoemasen
Koe ga chiisa -i	KARA	kikoemasen
Itazura shite i-	TE	botan ga toremashita
Itazura shite ita	KARA	botan ga toremashita
Amai mono o tabesugi-	TE	ha ga waruku narimashita
Amai mono o tabesugita	KARA	ha ga waruku narimashita
Uchi no mae wa kooba	DE	totemo urusai desu
Uchi no mae wa kooba da	KARA	totemo urusai desu
Heya no naka ga kuraku-	TE	miemasen
Heya no naka ga kura -i	KARA	miemasen

Note: We are not saying -TE and KARA both signal the same thing in the above sentences. "And" is still different from "and so". But, from the nature of the two clauses in each pair, the effect of the -TE is almost the same as KARA.

B: When the second clause expresses or implies a SUBJECTIVE ELEMENT, KARA is used in order to signal a reason; -TE cannot be used in these cases. (Cf. Les. 19, Sec. 1, (1) of the Frame for the conditions under which -TE may be used with expressions of a subjective element.)

Kono shigoto wa kyoojuu ni dekinai	KARA	mata ashita shiMASU
Kono okashi wa haha ga tsukutta	KARA	oishii desu YO
Sono tegami wa kinoo dashita	KARA	ashita tsuku DESHOO
Ashita wa ensoku da	KARA	yoku yasunde KUDASAI
Kyoo wa moo osoi	KARA	mata ashita shiMASHOO

C: When two reasons or causes are lined up before a third clause, -TE links the two reasons or causes, and KARA signals their relationship to the third clause. This is always the case, regardless of the nature of the third clause.

Kinoo kaze ga tsuyoku-	TE	samukatta	KARA	taihen datta deshoo
Kare wa atama ga yoku-	TE	majime da	KARA	seikoo suru deshoo
Kono kawa wa hayaku-	TE	hageshii	KARA	ki o tsuke nasai
Kono heya wa semaku-	TE	usugurai	KARA	kirai desu
Kanojo wa wakaku-	TE	bijin da	KARA	minna ga suki desu
Kuchi ga waruku-	TE	itazura da	KARA	ano ko wa komaru
Ame ga hidoku-	TE	mushiatsui	KARA	kyoo wa iya desu

Note: In the examples above we used adjectives exclusively for the -TE forms, but verbs, nouns, and qualitative nouns are possible too of course.

PRACTICE

1. Unite the following sentences, first with -TE and then with KARA if both are possible, or only with KARA if -TE cannot be used.

1) Yoku dekimasen deshita.
Hazukashii desu.

2) Kaigan ga chikai desu.
Umi no nioi ga shimasu.

3) Kono shatsu wa akai desu.
Kimasen.

4) Ha ga nakanaka naorimasen.
Mainichi haisha ni kayotte imasu.

5) Kyoo wa tenki ga warui desu.
Ikimasen.

6) Mado ga kowaremashita.
Naoshite moraimashita.

7) Kyoo wa tenki ga warui desu.
Ikimasen deshita.

8) Mado ga kowaremashita.
Naoshimashoo.

9) Benkyoo shimasen deshita.
Shiken ni ochimashita.

10) Kaze o hikimashita.
Gakkoo o yasumimashita.

11) Daibu mae ni naraimashita.
Wasuremashita.

12) Nami ga takai desu.
Fune ga demasen.

13) Kyoo wa hatsuka desu ne.
Omise wa yasumi deshoo.

14) Nami ga takai desu.
Kyoo wa oyogimasen.

15) Kyoo hayaku okimashita.
Nemui desu.

16) Kyoo wa moo osoi desu ne.
Mata ashita shimashoo.

17) Yoku dekimasen deshita.
Yarinaoshite kudasai.

18) Kono shigoto wa mada owarimasen.
Mata ashita shimasu.

19) Kyoo wa minna hayaku okimashita ne.
Ii mono o agemashoo.

20) Ima no setsumei ga wakarimasen deshita.
Moo ichido itte kudasai.

2. Translate into Japanese:

1) I am not going. The beach will be too crowded.
2) I didn't come to school because I had a cold.
3) The sea is extremely rough today and no ships are leaving port.
4) My house is by the seaside and we always have a breeze.
5) Could you repeat that please? I didn't hear you.
6) It's getting dark out here, let's play cards inside.
7) I had some business to take care of and did not attend the club meeting.
8) I had some business to take care of and did not finish as quickly as I expected.
9) He's quiet because I gave him a scolding.
10) Our Shimizu made these doughnuts. Aren't they delicious?

3. Link the following groups in such a way that the first two clauses in each group express the reasons/causes for what is stated in the third.

1) Kyoo wa Fujisan ga shiroi desu. Kirei desu. Kaigan ni dete mite goran nasai.
2) Ano uchi no okosan wa otonashii desu. Karada ga yowai desu. Itsumo hon o yonde imasu.
3) Ano hito wa zurui desu. Gehin desu. Amari suki ja arimasen.
4) Kyoo wa atama ga itai desu. Karada ga darui desu. Kaisha o yasumimashita.
5) Yuube atsukatta desu. Nemuru koto ga dekimasen deshita. Osoku made kaigan o aruite imashita.
6) Watashi ni wa uisukii wa tsuyoi desu. Nominikui desu. Itsumo osake o nomimasu.
7) Moo osoi desu. Ame ga futte imasu. Machi wa sabishii desu.
8) Kanojo wa wakai desu. Bijin desu. Minna ga suki ni narimasu.

20.2.2 With NO DE

The form NO DE is much less frequent in conversational style than -TE or KARA because it has a rather formal connotation. It appears more often in written materials. In a strictly correct interpretation the form NO DE is used only to connect clauses in OBJECTIVE statements. KARA can also be used in such statements.

Observe the following cases, and notice how the second clause of each sentence represents an objective fact:

Muzukashisugiru	KARA / NODE	zenzen wakarimasen
Beru no oto ga shita	KARA / NODE	genkan ni dete mimashita
Sora ga aoi	KARA / NODE	kimochi ga ii desu
Onaka ga itakatta	KARA / NODE	gakkoo o yasumimashita
Kono hon wa hitsuyoo DA / NA	KARA / NODE	katte kimashita
Koko wa koogai DA / NA	KARA / NODE	shizuka desu

In the following types of sentences (invitations, requests, orders, etc.), when a personal and SUBJECTIVE element is involved, KARA is more frequent than NO DE. NO DE is not actually incorrect, and many speakers use it even in these cases. But since many other speakers consider it to be rather unusual, the beginning foreign student will always be on the safe side if he uses KARA in these cases rather than NO DE.

Kono eiga wa tsumaranai	KARA	soto ni deMASHOO
Ano hito wa daikusan da	KARA	ano hito ni tanomiMASHOO
Kono heya wa kitanai	KARA	sooji o shite KUDASAI
Kore wa machigai da	KARA	naoshite KUDASAI
Densha ni okureru	KARA	isogi NASAI
Kore wa abunai	KARA	tsukatTE WA IKEMASEN
Kore wa yoku nai	KARA	mise ni kaeshiMASU
Muzukashii	KARA	sensei ni kikiMASU
Kyoo wa moo osoi	KARA	konai DESHOO
Asoko wa tooi	KARA	ikanai DESHOO

However, when a request is worded in a very polite form, all speakers would agree that NO DE is the form to use. Therefore, in the examples below, NO DE is best not used in the sentences containing KARA, because these sentences are not especially polite. On the other hand, KARA may be used in the sentences with NO DE, even though NO DE is preferred because of its objectivity. In Japanese etiquette, forms which do not express personal elements are more polite; the use of KARA might sound too direct and personal when the situation calls for special politeness.

(N.B. In the following examples with NO DE, some forms are introduced which have not yet been developed in these materials. They can be taken as FUTURE REFERENCE material now. In order to understand them, cf. p. 933.)

Doomo wakaranai	KARA	oshiete kudasai
Doomo wakarimasen	NODE	sumimasen ga oshiete itadakenai deshoo ka
Kore wa omosugiru	KARA	issho ni motte kudasai
Kore wa omosugimasu	NODE	osoreirimasu ga issho ni motte kudasaimasen ka
Nodo ga kawaita	KARA	mizu o ippai kudasai
Nodo ga kawakimashita	NODE	osoreirimasu ga mizu o ippai itadakemasen ka
Kore ga kowareta	KARA	naoshite kudasai
Kore ga kowaremashita	NODE	ohima na toki ni naoshite mite kuremasen ka

The English equivalents for the sentences with NO DE:

1. 'I am sorry, but I do not understand it. Could you please explain it to me?'
2. 'This is too heavy. Won't you please help me carry it? I would appreciate it.'
3. 'I am sorry to bother you, but could I have a glass of water? I'm thirsty.'
4. 'Won't you please fix this for me when you have some time free? It's broken.'

SUMMING UP: When expressing reasons or causes KARA is the form which admits more freedom: it can be used either in sentences which express OBJECTIVE facts, or in sentences where a SUBJECTIVE element is involved. -TE is used only in OBJECTIVE sentences. NO DE is the least used of the three forms in conversational language, but it occurs frequently in written materials. It is always safer to use KARA instead of NO DE when a SUBJECTIVE element is implied, except in very polite situations. It can be said that NO DE is one of the forms which is in the process of some change, and this might account for the fact that, while some speakers use it rather freely even in SUBJECTIVE statements, other speakers use it rather sparingly and only in OBJECTIVE statements.

20.3 SENTENCE SEQUENCES WITH SHI

A: SHI LINKING BALANCED CLAUSES, IN GENERAL

1. KEY EXAMPLES

1. [ippiki+wa/šinda+ši//moo+ippiki+wa/nigemašta]
   Ippiki wa shinda shi moo ippiki wa nigemashita.
   'One (of the cats) died, the other ran away.'

2. [koko+wa/natsu+wa+suzušii+ši//fuyu+wa/atatakai+des]
   Koko wa natsu wa suzushii shi fuyu wa atatakai desu.
   'This place is cool in summer, warm in winter.'

3. [ano+hito+wa/šinsetsu+da+ši//majime+na+hito+des]
   Ano hito wa shinsetsu da shi majime na hito desu.
   'She is a kind and a conscientious person.'

2. STRUCTURE FRAME

1	IPPIKI WA SHINDA	SHI	MOO IPPIKI WA NIGEMASHITA
	Eiga mo minai	SHI	sampo ni mo demasen
2	KOKO WA NATSU WA SUZUSHII	SHI	FUYU WA ATATAKAI DESU
	Kono bun wa yominikui	SHI	machigai mo ooi desu
3	ANO HITO WA SHINSETSU DA	SHI	MAJIME NA HITO DESU
	Kore wa hitsuyoo da	SHI	taisetsu na n desu ga . . .

3. REMARKS

1. The safest and quickest way to understand the use of SHI will be by getting into the swing of it in the Japanese itself. English equivalents could be multiplied, but the more equivalents one sees the less steady one's grasp on the idea itself becomes. Suffice it to say that SHI is a sort of emphatic or explicit 'AND', used to link symmetrical or parallel clauses.

2. Form: note the use of Plain forms before SHI.

3. This section should promptly be compared with 18.1 and 18.2. This pattern with SHI gives the affirmative counterpart for DE MO . . . DE MO ARIMASEN. Compare: KORE WA HITSUYOO DE MO TAISETSU DE MO ARIMASEN and KORE WA HITSUYOO DA SHI TAISETSU NA N DESU.

4. There is a very common type of sentence with SHI, in which two clauses of parallel, but contrasting, description are predicated of a topic. The English equivalent for this pattern is: 'sometimes . . . , and sometimes . . .' The Japanese pattern is characterized further by the recurrence in both clauses of KOTO MO ARIMASU.

Kono umi wa kitanaku naru koto mo aru SHI kirei ni naru koto mo arimasu
Kono umi wa kitanai koto mo aru SHI kirei na koto mo arimasu
Shiken wa kantan na koto mo aru SHI muzukashii koto mo arimasu

B: SHI WITH "REASON", IN PARTICULAR

1. KEY EXAMPLES

1. [ame+mo+furu+ši/kaze+mo+fku+kara//kʸoo+wa/yamemašoo]
Ame mo furu shi kaze mo fuku kara kyoo wa yamemashoo.
'With it raining and the wind blowing, let's call it a day.'

2. [ame+mo+furu+ši/kaze+mo+fku+ši//kʸoo+wa/yamemašoo]
Ame mo furu shi kaze mo fuku shi kyoo wa yamemashoo.
'It's raining, and the wind is blowing; let's call it a day.'

3. [ame+mo+furu+ši//kʸoo+wa/yamemašoo]
Ame mo furu shi kyoo wa yamemashoo.
'And it's raining too—let's call it off for today.'

2. STRUCTURE FRAME

1	AME MO FURU	SHI	KAZE MO FUKU	KARA	KYOO WA YAMEMASHOO
	Atama mo itakatta	SHI	netsu mo atta	NO DE	kinoo nete imashita
	Hakone wa tooi	SHI	Atami wa atsui	KARA	Hayama e ikimashoo
	Sake wa nomu	SHI	tabako wa suu	KARA	komatta ko da na
2	AME MO FURU	SHI	KAZE MO FUKU	SHI	KYOO WA YAMEMASHOO
	Atama mo itakatta	SHI	netsu mo atta	SHI	kinoo nete imashita
	Hakone wa tooi	SHI	Atami wa atsui	SHI	Hayama e ikimashoo
	Sake wa nomu	SHI	tabako wa suu	SHI	komatta ko da na
3	AME MO FURU	SHI	....		KYOO WA YAMEMASHOO
	Atama mo itakatta	SHI	....		kinoo nete imashita
	Hakone wa tooi	SHI	....		Hayama e ikimashoo
	Sake wa nomu	SHI	....		komatta ko da na

3. REMARKS

1. Compare:

IPPIKI WA SHIN- DE MOO IPPIKI WA NIGEMASHITA
IPPIKI WA SHINDA SHI MOO IPPIKI WA NIGEMASHITA

SHI produces a CLOSER LINK than -TE. In the first sentence above, two statements are lined up; in the second sentence, two statements are balanced, or paralleled. We might say that SHI accentuates each element in a pair or in a series. Because of this fact it is used quite often to enumerate reasons, as we see in the Frame.

2. In the second portion of the Frame we find two statements punctuated by SHI, followed by a conclusion drawn from the two statements. A relationship of cause and effect, or of reason and action, is not stated explicitly but it does not have to be. Note these equivalents of two Frame examples, and how the tone would be altered if KARA were used instead of the second SHI:

'Hakone is far away, Atami is hot---- let's go to Hayama!'
'He drinks sake, he smokes---- he's a bad one, that boy!'

(if KARA were used:)

'Since Hakone is far away, and Atami is hot, let's go to Hayama.'
'He drinks sake and he smokes. Isn't he a bad boy?'

What is conveyed in Japanese by the balance of a double SHI is conveyed in English by the tone of voice.

3. A conclusion need not be expressed after a double SHI. For example:

A san: Issho ni sampo ni kimasen ka?
B san: Kyoo wa isogashii shi kaze o hiite iru shi . . .

The conclusion to two such reasons will be quite obvious.

4. Once a person acquires a feeling for the balance associated with SHI, it is not difficult to react properly to, and understand, sentences such as those exemplified in the third portion of the Frame.

PRACTICE

1. Unite the following sentences with SHI.

1) Ano hito wa tooyoo no kotoba mo iroiro hanashimasu.
Seiyoo no kotoba mo iroiro hanasu n desu yo.

2) Sono koojoo de wa terebi mo tsukutte imasu.
Toranjisutaa mo tsukutte imasu.

3) Arakawa kun mo kimashita.
Shoono kun mo kimashita ne. Ja dekakemashoo.

4) Kono hon mo shirabemashita.
Kono hon mo shirabeta n desu. Keredo mada wakarimasen.

5) Ippiki shinimashita.
Moo ippiki mo shinimashita.

6) Kono ko wa moo hon mo yomimasu.
Kanji mo kakimasu.

7) Kore wa hitsuyoo desu yo.
Taisetsu desu yo.

8) Ano hito wa shinsetsu ja nai desu.
Kotoba mo warui desu.

9) Ishii kun wa atama mo ii desu ne.
Supootsu mo yoku dekimasu ne.

10) Kono hen wa fuyu wa ii desu.
Natsu mo nakanaka omoshiroi tokoro desu yo.

2. Each sentence below is followed by a hint at what prompted the sentence. Amplify these hints into full statements, using SHI.

1) Ano hito wa sugoi desu ne. (Tooyoo no kotoba to seiyoo no kotoba o iroiro hanasu.)

2) Nagai san ni soodan shite goran nasai. (Atama ga ii. Sotchi no hoo no keiken mo aru hito da.)

3) Kinoo wa dekakemasen deshita. (Okane mo jikan mo nai.)

4) Chigasaki wa ii machi desu yo.(Shizuka desu. Hito mo shinsetsu da.)
5) Kyoo wa boku no uchi ni asobi ni kimasen ka?(Chichi to haha ga imasen.)
6) Saa dekakemashoo.(Shishido kun mo Maruno kun mo kimashita.)
7) Kono gakkoo ni wa Supeinjin ga ooi desu nee. (Asoko ni iru hito to kotchi no hoo ni iru hito mo Supeinjin desu.)
8) Kono mondai desu ga nee. (Kono hon to sono hon to shirabeta. Keredo mada wakarimasen.)
9) Ano moratta neko no koto desu ka?(Ippiki shinde moo ippiki wa nigete shimaimashita.)
10) Naze gakkoo e ikimasen deshita ka? (Atama ga itakute netsu ga arimashita.)
11) Sensei, dooshite sakubun o kaeshimashita ka?(Bun ga yominikukute machigai mo ooi.)

3. One reason is given in the main body of the following sentences, and another is added in parentheses. Introduce the second reason into the sentence by using SHI properly.

1) Watashi wa ashi ga hayaku nai no de marason ni deru koto ga dekimasen. (KARADA GA TSUYOKU ARIMASEN.)
2) Suisu wa keshiki ga ii no de takusan no hito ga natsu ikimasu. (JINKOO GA AMARI OOKU ARIMASEN.)
3) Watashi wa atama ga yoku nai kara daigaku ni iku koto ga dekimasen. (KARADA GA YOKU ARIMASEN.)
4) Soto wa kaze ga tsuyoi kara kyoo wa ikanai de kudasai. (MICHI GA KURAKUTE MIEMASEN.)
5) Jikan ga osoi kara moo nemashoo. (ANO HITO GA KIMASEN.)
6) Ano hito wa kotoba ga warui kara kirai desu. (SHINSETSU JA ARIMASEN.)
7) Kono ko wa kangae ga mada asai kara amari baka ni shite wa ikemasen. (MADA KODOMO DESU.)
8) Anata wa otoosan, okaasan ga aru no da kara konna warui asobi o shite wa ikemasen. (MOO KODOMO JA ARIMASEN.)
9) Atama ga itakatta kara kinoo nete imashita. (NETSU GA ARIMASHITA.)
10) Tabako wa suu kara kono ko wa komatta ko da na. (OSAKE WA NOMIMASU.)

4. In the following, replace KARA with SHI.

1) Asoko nara chikai desu kara watashi ni wa tsugoo ga ii desu.

2) Hoka ni ii kangae ga ukabanai kara soo shimashoo.

3) Hana ga saita kara sorosoro hanami ni ikimashoo ka?

4) Ame ga hidoi kara konya wa yamemashoo.

5) Yoru wa osoi kara moo kaetta hoo ga ii deshoo.

6) Keshiki ga ii kara kono hen de yasumimashoo.

7) Byooki ga yatto naotta kara kore kara isshookemmei hatarakimashoo.

8) Jikan ga nakatta kara soko made iku koto ga dekimasen deshita.

9) Ano hito wa atama ga ii kara kitto umaku yaru deshoo.

10) Benkyoo ga yoku dekimasu kara taihen ii gakusei desu.

5. Make sentences similar to those in the first and second portions of the Frame, using either SHI... KARA or SHI ...SHI. Within these numbers the sentences are not necessarily in proper order.

1) Ensoku wa yamete uchi de nemashoo.
Hakone wa hito ga ooi desu.
Atami wa atsui desu.

2) Kono hon wa omoshiroku nai desu.
Ano hon wa jibiki desu.
Yomu mono ga arimasen.

3) Kissaten de terebi o miyoo.
Eiga o miru no wa okane ga arimasen.
Sampo o suru no wa tsukaremasu.

4) Watashi wa daigaku ni iku koto ga dekimasen.
Atama ga yoku arimasen.
Karada ga yoku arimasen.

5) Tenki wa ii desu.
Sampo ni ikimashoo.
Yasumi desu.

6) Denki ga kiemashita.
Mattaku hidoi me ni atta.
Suidoo ga tomarimashita.

7) Soto wa kaze desu.
Michi wa kurakute miemasen.
Kyoo wa ikanai de kudasai.

8) Kabe ni ana o akemasu.
Garasu o kowashimasu.
Mattaku hidoi itazura da.

9) Takeko san ni soodan shite goran nasai.
Ano hito wa atama ga ii desu.
Sotchi no hoo no keiken o takusan motte imasu.

10) Ano hito wa tooyoo no kotoba o iroiro hanashimasu.
Sugoi desu ne.
Seiyoo no kotoba o iroiro hanasu n desu.

11) Jaa dekakemashoo.
Tsuchiya kun ga kimashita.
Seto kun ga kimashita.

12) Shima wa ii desu.
Kaimashoo ka ne?
Nedan wa tekitoo desu.

13) Oosawagi deshita yo.
Uta o utaimashita.
Odori o odorimashita.

14) Atama ga itai desu.
Onaka ga itai desu.
Kyoo wa yasumimashoo.

15) Hyakushoo wa daiji ni shite imasu.
Sono uma wa hashiru koto ga hayai desu.
Shigoto wa yoku shimasu.

6. Using a sentence with SHI, respond to the following. You may express two parallel ideas using SHI twice, with or without a conclusion, or just one idea with SHI, again with or without a concluding statement.

1) Kono gakkoo ni wa Amerikajin wa ooi desu ne?
2) Kitakamakura wa doo desu ka?
3) Ano hito wa sugoi desu ne?
4) Naze dekakenai n desu ka?
5) Gogo eiga ni kimasen ka?
6) Kyoo wa kaisha wa oyasumi desu ka?
7) Kotoshi no natsu umi e ikimasu ka?
8) Ano uchi no okosan wa otonashii desu ne?
9) Kyoo wa boku no uchi ni kimasen ka?
10) Tookyoo e itte mimashita ga taihen desu nee?

7. Translate into Japanese. Use SHI whenever possible, even though other sequence signals might also be used.

1) It's raining outside and it's cold, so don't go there today.
2) Let's go without him. It's already late and he's not in sight.
3) The seashore cottages are expensive and the beaches are always crowded, so why don't we go to a place near Mt. Fuji this summer?
4) He's a drunkard and foulmouthed. Nobody likes him.
5) Kawahara and Komatsubara are here already, let's be on our way.

6) He's a bad boy, he is --- breaking his toys, writing all over the walls . . .
7) Ask Moriyoshi. He comes from there and he likes to talk about the place.
8) We drank, we played cards -- everyone enjoyed himself.
9) He speaks Japanese and Chinese, and he knows German and French too; really an amazing fellow.
10) "Why aren't you going too?" "Well, I just haven't got the time or the money."
11) "How's Oiso?" "It's a wonderful place; quiet and near the ocean."
12) You cleaned the chanoma for me very nicely, so here's ten yen for some candy.

Two final points on SHI: (1) Even though the particle MO is used very frequently in balanced sentences linked by SHI, the idea of 'also' conveyed by MO is not strictly necessary, since this idea is already present in SHI; (2) When a double SHI is used (. . . SHI, . . . SHI), the expression SURU NO DE sometimes is used after the second SHI:

TENKI WA II SHI YASUMI DA SHI SURU NO DE . . .

Here SURU has the same meaning it has in expressions like OTO GA SURU and KI GA SURU. Thus SURU NO DE makes explicit a relationship of causality, just as if KARA or NO DE were used instead of the second SHI.

20.4 SEQUENCES WITH -TARI

The form -TARI has no connection with the other sequence signals in this lesson, the main theme of which has been reason and cause relationships, but we wish to present it here as the final connective form helpful for the student at this stage of his language study.

1. KEY EXAMPLES

1. [neoŋ+saiŋ+ŋa/ʦuitari/kietari+s̥te+imas̥]
   Neon sain ga tsuitari kietari shite imasu.
   'The neon signs are blinking on and off.'

2. [kono+ŋoro+wa/aʦkattari/suzus̥kattari+šimas̥+kara]
   Konogoro wa atsukattari suzushikattari shimasu kara...
   'Since it's hot, then cool, all the time lately...
   (take care not to catch a cold)'

3. [kono+umi+wa/kirei+dattari/kitanakattari+šimas̥+kara]
   Kono umi wa kirei dattari kitanakattari shimasu kara...
   'Since the sea here varies between being clean and being dirty...(nobody comes swimming here)'

4. [sono+ŋo/otoosaŋ+wa/ikaŋa+des̥+ka] [netari/oktari+des̥]
   Sono go otoosan wa ikaga desu ka? Netari okitari desu.
   ' "How has your father been since I saw him last?"
   "Sometimes he's up and around, sometimes he keeps to his bed." '

5. [naʦuyas̥umi+ni+wa/umi+de/oyoidari+šimas̥ta]
   Natsuyasumi ni wa umi de oyoidari shimashita.
   'Among other things I did during the summer vacation, I went swimming in the ocean.'

2. STRUCTURE FRAME

1	NEON SAIN GA TSUI-	TARI	KIE-	TARI	SHITE IMASU
	Gogo wa tenisu o shi-	TARI	yakyuu o shi-	TARI	SHIMASU
	Hen na otoko ga it-	TARI	ki-	TARI	SHITE IMASU
2	KONOGORO WA ATSUKAT-	TARI	SUZUSHIKAT-	TARI	SHIMASU KARA. . . . a
	Shiken wa yasashikat-	TARI	muzukashikat-	TARI	SHIMASU KARA. . . . b
	Kekka wa yokat-	TARI	warukat-	TARI	SHIMASU KARA. . . . c
3	KONO UMI WA KIREI DAT-	TARI	KITANAKAT-	TARI	SHIMASU KARA. . . . d
	Mondai wa kantan dat-	TARI	fukuzatsu dat-	TARI	SHITA NO DE. . . . . . e
	Ano kodomo wa genki dat-	TARI	byooki dat-	TARI	SHIMASU KARA. . . . f
". . . . ?" 4	NE-	TARI	OKI-	TARI	DESU
". . . . ?"	Dekake-	TARI	dekakenakat-	TARI	DESU
". . . . ?"	Hayakat-	TARI	osokat-	TARI	DESU
". . . . ?"	Uchi de tabe-	TARI	soto de tabe-	TARI	DESU
5			NATSUYASUMI NI WA UMI DE OYOI-	DARI	SHIMASHITA
			Yasumi no hi ni haikingu shi-	TARI	SHIMASU
			Tokidoki eiga o mi-	TARI	SHIMASU
			Itsumo uso o tsui-	TARI	SHIMASU

3. REMARKS

1. The incomplete sentences in the first section of the Frame may be continued this way:

a) karada ni ki o tsukete kudasai.
b) komarimasu ne.
c) amari kitai shinai de kudasai.
d) oyoganai n desu.
e) chotto bikkuri shimashita.
f) amari tomodachi ga imasen.

2. To obtain the -TARI form of a verb or an adjective, a practical rule is: ADD THE SUFFIX /ri/ TO THE -TA FORM. For example:

3. Observe the form: clauses with -TARI generally coming in pairs, and the second -TARI normally followed by SURU. (DESU in the second portion of the frame is a substitution word for SURU.) We say -TARI generally comes in pairs because three or more may occur, and often only one occurs --- though in the latter case a second -TARI form is implied by the speaker and the listener psychologically reacts as though a second -TARI were suppressed.

In the Frame only the simplest forms of SURU are used to illustrate the basic pattern. More elaborate structures can be evolved:

Uchi no soto de ittari kitari shite iru ano otoko o goran nasai.

Hon o yondari niwa o sampo shitari shite ichinichi o sugoshimashita.

4. The -TARI form has been called by some grammarians the sign of the "frequentative", and by some others the sign of the "alternative". The terms might be of help to the student, provided he does not draw the conclusion that -TARI signals ONLY the "frequentative" or the "alternative". True, a neon light goes on and off alternately. But the results of a test are not good and bad alternately; some of the results are good, some are bad. Again, the speaker in K. E. 5 is not saying that he swam "frequently" during the vacation, nor that he "alternately" swam and did not swim, but that swimming was one of several things he did during the vacation. Striking proof that -TARI is neither "frequentative" nor "alternative" in meaning is the following:

Atama o katTARI ofuro ni haitTARI shite ikimashoo.
'Let's get a haircut and have a bath before we go.'

There is no repetition here, no doing in turns; the meaning is not 'get a haircut, have a bath, get a haircut, have a bath'.

The point is, then, that -TARI basically does not indicate alternation nor frequent repetition. Rather it signals a certain single state, situation, or mode of activity that is but one of two or more that could be enumerated.

When only one -TARI form is used, other states, situations, or modes of activity are implied. Taking an example or two from the last section of the Frame: HAIKINGU SHITARI (and maybe swimming, bicycling, traveling, etc.); USO O TSUITARI (and maybe cheating, stealing, etc.).

5. DESU can substitute for SURU at the end of a sentence which is a reply to a question or a remark just made:

Abe san: Hiruhan wa uchi de tabemasu ka?

Kobe san: Uchi de tabetari soto de tabetari desu.

6. In long, involved sentences only one -TARI may be used in order to avoid greater complication, or else because a second -TARI form is unnecessary and the idea can be understood. Note how the force of the -TARI form is kept even in such long sentences as these:

Taifuu ga kite uchi ga taoreTARI, kawa no mizu ga dete tatemono o nagasu koto ga arimasu.
'It sometimes happens that a typhoon comes and houses get blown down, and then the rivers overflow and wash away buildings.'

Chuugaku o dete ue no gakkoo ni iku mono to, kaisha ni tsutomeTARI, mise de hataraku mono ga arimasu.
'Along with those who go on to higher education after leaving middle school, there are those who find employment in firms and those who work in stores.'

4. PRACTICE

1. Unite the following with two -TARI, using any form of SURU after the second -TARI. A great variety is possible: SHIMASU, SHITE IMASU, SHIMASHITA, SHIMASEN, SHIMASHOO, SHITE KUDASAI, SHINAI DE KUDASAI, SHITE WA IKEMASEN, SHIMASU KARA, and others.

1) Akeru	shimeru
2) Utau	odoru
3) Aruku	hashiru
4) Nomu	taberu
5) Hon o yomu	ji o kaku
6) Kekka wa ii	warui
7) Konogoro wa suzushii	atsui
8) Shiken wa yasashii	muzukashii
9) Mondai wa kantan da	fukuzatsu
10) Gogo wa tenisu o suru	yakyuu o suru
11) Neon sain ga tsuku	kieru
12) Kono michi o basu ga tooru	torakku ga tooru
13) Shinamono no nedan ga agaru	sagaru
14) Denki ga akaruku naru	kuraku naru
15) Hen na hito ga uchi no mae o iku	kuru

2. Change the following into sentences with -TARI... -TARI SURU. Again, use any appropriate form of SURU.

1) Aru toki wa shimbun o yomimasu. Mata aru toki wa zasshi o mimasu.
2) Aru toki wa majime ni benkyoo shimashita. Mata aru toki wa namaketa.
3) Sonna tokoro kara de-hairi shinai de kudasai.
4) Kono michi wa tabitabi migihidari ni magatte imasu.
5) Sonna ni tsuyoku ake-shime shinai de kudasai.
6) Natsuyasumi ni wa yama ni noborimasu. Mata umi de oyogimasu.
7) Tsuyu no toki ni wa ame ga tokidoki furimasu. Tabitabi yamimasu.
8) Kyoo wa asa kara tokidoki harete imasu. Tokidoki kumotte imasu.
9) Kono minato wa de-hairi suru fune ga kanari ooi desu.
10) Jibun no suki na koto o suru koto wa dekimasen. Iu koto mo dekinai n desu.

11) Sonna tooi tokoro o iki-ki suru no wa taihen desu.
12) Seitotachi wa tokidoki hashitte, tokidoki aruite gakkoo e ikimasu.
13) Aru toki wa hito ni kiite, mata aru toki wa jibun de mite oboemashita.
14) Aru shinamono wa ammari takasugite aru shinamono wa yasusugite tekitoo na no ga arimasen.
15) Aru toki wa kochira no tsugoo ga warukute, aru toki wa mukoo no tsugoo ga warukute mada au koto ga dekimasen.

3. Answer the following, using the hints given after each question in the form -TARI . . . -TARI DESU.

1) Omise wa isogashii desu ka? (ISOGASHII - HIMA)
2) Maiasa hayai n desu ka? (HAYAI - OSOI)
3) Mondai wa muzukashii n desu ka? (MUZUKASHII - YASASHII)
4) Mainichi dekakeru n desu ka? (DEKAKERU -DEKAKENAI)
5) Sono go otoosan wa ikaga desu ka? (NERU -OKIRU)
6) Sono umi no mizu wa kirei desu ka? (KIREI - KITANAI)
7) Yoshio san wa tokidoki uchi ni kimasu ka? (KURU - KONAI)
8) Shigoto wa umaku itte imasu ka? (UMAKU IKU - IKANAI)
9) Hiruhan wa uchi de tabemasu ka? (UCHI DE - SOTO DE)
10) Kyoo wa asa kara futte imasu ka? (FURU - YAMU)

4. Now use only one -TARI with the main verb. Thus:

Tokidoki eiga o miTARI SHIMASU.

1) Yasumi no hi ni wa haikingu ni ikimasu.
2) Naku no de wa arimasen yo.
3) Ima utaimasu. Warawanai de kudasai.
4) Natsuyasumi ni wa yama e ikimashita.
5) Ano hito wa tokidoki ooki na koe o dashimasu.
6) Soko de sawaganai de kudasai.
7) Kodomotachi wa uta o utatte asobimashita.
8) Niwa no hana o toranai de kudasai.
9) Uso o tsuku no wa yoku arimasen.
10) Kore wa kowaremono desu. Otosanai de kudasai.

LESSON 21

PURPOSE

21.1 PURPOSE WITH VERBS OF MOTION

A. THEORY

1. KEY EXAMPLES

1. [mata/asobi+ni+iraššai/ne]
   Mata asobi ni irasshai ne.
   'Come and visit again, won't you?'

2. [mainič/tošokan+ni/beŋk^{y}oo+ši+ni+ikimas̥]
   Mainichi toshokan ni benkyoo shi ni ikimasu.
   'Every day I go to the library to study.'

2. STRUCTURE FRAME

1 MATA	ASOBI	NI	IRASSHAI NE
Ookawa san wa Misaki ni	oyogi	NI	IKIMASHITA
Sono eki de chotto bentoo o	kai	NI	ORIMASHITA
Ueda san wa sakki hiruhan o	tabe	NI	KAERIMASHITA
Maishuu nido kono daigaku ni	oshie	NI	KIMASU
2 MAINICHI TOSHOKAN NI	BENKYOO (O SHI)	NI	IKIMASU
Fujita san wa ima	sampo (o shi)	NI	DEKAKEMASHITA
Watashi wa chotto	kaimono (o shi)	NI	YORIMASU
Ima dete imasu ga sugu	shokuji (o shi)	NI	MODORIMASU

3. REMARKS

1. Observe that, with verbs of motion, the verbal noun + NI is used. Recall that the verbal noun is formed by dropping the ending -MASU from the Polite present form; thus, the verbal noun is identical with the -I base of a verb. Since it functions like a noun, there is no basic difference between the two following types of sentences:

Ookawa san wa TOOKYOO NI ikimashita.
Ookawa san wa OYOGI NI ikimashita.

2. Note how the particle O and the verb SURU may be omitted. If they are, the pattern reduces to an already quite familiar pattern: KAIMONO NI IKU, SAMPO NI DEKAKERU, etc.

3. Sometimes SURU has to be used if one wants to avoid certain ambiguity. SENSOO NI IKU and SENSOO SHI NI IKU both mean 'go to war'; but YAKYUU NI IKOO may mean either 'Let's go and SEE baseball', or 'Let's go and PLAY baseball'. If the latter meaning is to be clearly expressed, one should say YAKYUU SHI NI IKOO.

B. PRACTICE

Use the verbs in parentheses as the PURPOSE, adding NI every time.

1) Sakki made tomodachi ga kite imashita. (HANASU)
2) Yoshizaki san wa nikai ni agarimashita. (SHIMBUN O TORU)
3) Ookawa san wa Misaki ni ikimashita. (OYOGU)
4) Nakagawa san wa hashitte ikimashita. (KIPPU O KAU)
5) Nakayama san wa kuni o dete Oosaka ni ikimashita. (HATARAKU)
6) Oomiya san wa ima kita michi o modorimashita. (OTOSHITA KAGI O SAGASU)
7) Okada santachi wa ikimashita. (TENISU O SURU)
8) Sakurai san wa sakki kaerimashita. (HIRUHAN O TABERU)
9) Chotto soko made ikimashita. (TABAKO O KAU)
10) Yoshino san wa hooboo aruite imasu. (OKANE O ATSUMERU)
11) Mata irasshai ne. (ASOBU)
12) Chichi wa moo demashita. (OISHASAN O YOBU)
13) Maishuu nido kono daigaku ni kimasu. (OSHIERU)
14) Toshio kun wa mainichi toshokan ni ikimasu. (BENKYOO)
15) Watashi ga ikimashoo. (TAKUSHII O YOBU)
16) Fujita san wa ima dekakemashita. (SAMPO)
17) Kyoo rajioya san ga kimashita. (TEREBI O NAOSU)
18) Saitoo san wa dete imasu ga sugu modorimasu. (SHOKUJI)
19) Sono eki de chotto orimashita. (BENTOO O KAU)
20) Watashi wa chotto yorimasu kara osaki ni doozo. (KAIMONO)

21.2 PURPOSE WITH (NO) NI

A. THEORY

1. KEY EXAMPLES

1. [soko+e+hairu+no+ni/kippu+o+kaimas̥ta]
   Soko e hairu no ni kippu o kaimashita.
   'To get in I bought a ticket.'

2. [kono+e+wa/tokidok/ǰuŋʸoo+ni+s̆kaimas]
   Kono e wa tokidoki jugyoo ni tsukaimasu.
   'I use these pictures occasionally for classroom purposes.'

3. [kono+hoo+ŋa/motte+aruku+no+ni/benri+des̥]
   Kono hoo ga motte aruku no ni benri desu.
   'This is the handier way of carrying it.'

4. [eki+no+soba+da+kara//kaimono+o+suru+no+ni/benri+des̥]
   Eki no soba da kara kaimono o suru no ni benri desu.
   'Since it's near the station, it's convenient for shopping.'

5. [sake+wa/karada+ni+warui+des̥]
   Sake wa karada ni warui desu.
   'Sake is bad for one's health.'

6. [kore+wa/watas̆i+ni+wa/muzukas̆ii+des̥]
   Kore wa watashi ni wa muzukashii desu.
   'This is difficult for me.'

2. STRUCTURE FRAME

1	SOKO E	HAIRU	NO NI	KIPPU O KAIMASHITA
	Minna de	tsukau	NO NI	katte okimashoo
	Oosaka e	iku	NO NI	6-jikan kakarimashita
	Densha no naka de	yomu	NO NI	zasshi o kaimashoo
2	KONO E WA TOKIDOKI	JUGYOO	NI	TSUKAIMASU
	Nikkoo de ehagaki o	omiyage	NI	kaimashita
	Yamaguchi san mo	ocha	NI	yobimashoo
	Otoko no hito o	tetsudai	NI	tanomimashoo
3	KONO HOO GA MOTTE	ARUKU	NO NI	BENRI DESU
	Kono machi wa	sumu	NO NI	ii tokoro desu
	Fukushuu wa	narau	NO NI	taisetsu desu
	Kotoba o	oboeru	NO NI	jikan ga hitsuyoo desu
4	EKI NO SOBA DA KARA	KAIMONO (O SURU	NO) NI	BENRI DESU
	Kono kooen wa	sampo (o suru	NO) NI	ii desu
	Fukushuu wa	benkyoo (o suru	NO) NI	taisetsu desu
	Abura wa	ryoori (o suru	NO) NI	hitsuyoo desu
5	SAKE WA	KARADA	NI	WARUI DESU
	Sono eiga wa	kodomo	NI	wa yoku arimasen
	Itoo san wa kono	kaisha	NI	wa hitsuyoo na hito desu
	Teepu wa nihongo no	benkyoo	NI	wa yaku ni tachimasu
6	KORE WA	WATASHI	NI	WA MUZUKASHII DESU
	Kare wa	sake	NI	tsuyoi desu
	Ano hito wa	shigoto	NI	majime desu
	Kono shigoto wa	anata	NI	wa muri desu

3. REMARKS

1. IN GENERAL: the idea of purpose is signaled by NI. In English 'for' or 'to' will likewise be used to signal not only direction but also the purpose or end of an act or a thing---its objective, its goal.

2. First section: NO NI signals a concrete, specific action for the purpose of which some action is taken: 'buy a ticket _for_ _entering_ there'; 'buy in advance _so_ _that_ all _may_ _use_'; 'buy _for_ _reading_ on the train'. The insistence on "concrete, specific" action will become clear when we compare NO NI with NI WA in the next section of this lesson.

3. Second section: note the types of verbs (TSUKAU, KAU, YOBU, TANOMU, SASOU) and the various ways in which these PURPOSES are expressed in English: 'for class'; 'as souvenirs'; 'for tea'; 'to help'. If a verb is used before the NI, NO of course follows the verb and this pattern becomes the same as in the first section.

4. Third, fourth, fifth sections: between some means to an end and the end itself several relationships are possible. The means may be bad, good, necessary, useful, helpful, important, convenient, profitable, unnecessary, unimportant, etc. The end, goal, or purpose will be signaled by NI, as usual. In Section 5 the words with NI are not strictly ends or purposes, but rather objects susceptible to various degrees of influence from other things; the type of influence is indicated by such words as 'good', 'necessary', etc. Also in Section 5, the particle WA occurs in some of the examples after NI, but, absolutely speaking, they could be omitted; it is convenient to use them either to stress NI or to indicate certain restrictions in meaning (as we saw in Lesson 1 in connection with WA and the negative). Here the use of WA does not influence in any way the idea of purpose.

5. Sixth section: NI signals a term of reference, as in the fifth section. The relationships here are different, however: 'difficult', 'strong', 'serious-minded', 'excessive'.

6. It is easy to get so involved in working out a clause showing purpose as to forget its function in the whole sentence. A sentence containing a clause showing purpose is structurally equivalent to a simple sentence with the same meaning:

Densha no naka de yomu no ni	zasshi o kaimashita
Yomu no ni	zasshi o kaimashita
Kodomo ni	zasshi o kaimashita

B. PRACTICE

1. Change the following into PURPOSE sentences. When a verb is suggested in parentheses, use it instead of the final verb of the sentence.

EXAMPLE: Ichijikan kakatte Tookyoo made ikimashita.
Tookyoo made iku no ni ichijikan kakarimashita.

1) Gojuumanen haratte jidoosha o kaimashita.
2) Kore o motte itte densha no naka de yonde kudasai.
3) Nisengohyakuen de doitsugo no hon o kaimasu. (IRU)
4) Ikkagetsuhan kakatte kono hanashi o kakimashita.
5) Basu to densha ni notte kaisha e ikimasu. (RIYOO SURU)
6) Kono hon o yonde Nihon no koto o shirimashita. (YAKU NI TATSU)
7) Isha wa atarashii kusuri o tsukatte byooki o naoshimashita.
8) Isshuukan kakatte koko made yomimashita.

9) Megane o kakete hon o yomimasu. (IRU)
10) Kikai o tsukatte ki o kirimasu.

2. Introduce the words in parentheses into the sentences.

1) Kono osake wa ato de tsukaimasu. (RYOORI)
2) Kono e wa tabitabi tsukaimasu. (JUGYOO)
3) Kono heya o ashita tsukaimasu. (SHIKEN)
4) Koko o tsukau n desu ka? (NANI)
5) Nikkoo de ehagaki o kaimashita. (OMIYAGE)
6) Kono hamu o katte ikimashoo. (BENTOO)
7) Yamaguchi san mo yonde kimashoo. (OCHA)
8) Kono okashi wa totte oki nasai ne. (OTOOTO)
9) Otoko no hito o tanomimashoo. (TETSUDAI)
10) Noguchi san mo sasoimashoo ka? (SAMPO)

3. Complete the following, using the words in parentheses.

1) Ashita Hayama ni ikimashoo. (OYOGU)
2) Watashi wa megane ga irimasu. (HON O YOMU)
3) Atarashii kusuri o tsukaimashita. (BYOOKI O NAOSU)
4) Nani o tsukaimasu ka? (SUUPU O TSUKURU)
5) Pasu ga irimasu. (HAIRU)
6) Sono eki de chotto orimashoo. (SHIMBUN O KAU)
7) Nikkoo de oningyoo o kaimashita. (OMIYAGE)
8) Watashi ga ikimashoo. (KIKU)
9) Kyoo rajioya san ga kimashita. (TEREBI O NAOSU)
10) Isshuukan kakarimashita. (KONO HON O YOMU)

4. Do as in the previous exercises.

1) Kono kooen wa ii desu. (SAMPO SURU)
2) Fukushuu wa taisetsu desu. (BENKYOO SURU)
3) Kono machi wa ii tokoro desu. (SUMU)
4) Mainichi isogashii desu. (JIBIKI O HIKU)
5) Gogo no hoo ga tsugoo ga ii desu. (DEKAKERU)
6) Ichiban taisetsu na mondai wa nan deshoo ka? (AKARUI SEKAI O TSUKURU)
7) Kore wa hitsuyoo desu. (BUNSHOO NO IMI O TADASHIKU YOMI-TORU)
8) Kono goro wa otenki tsuzuki de ii desu. (DEKAKERU)
9) Eki no soba desu kara benri desu. (KAIMONO O SURU)
10) Kono umi wa shizuka de ii desu. (BOOTO NI NOTTE ASOBU)

5. Do as in the previous exercises.

1) Sake wa warui desu. (KARADA)
2) Kono suupu wa ii kara tabe nasai. (ONAKA)
3) Sono eiga wa yoku nai desu ne. (KODOMO) ---use WA from now on
4) Haru wa ii kisetsu desu ne. (RYOKOO)
5) Kono e wa benri desu. (FUKUSHUU)
6) Katoo san wa hitsuyoo na hito desu. (KONO KAISHA)
7) Kono ningyoo wa choodo ii desu ne. (OMIYAGE)

8) Terebi wa yaku ni tachimasu. (NIHONGO NO BENKYOO)
9) Koko de orita hoo ga tsugoo ga ii desu. (KAIMONO)
10) Kotoshi wa taisetsu na toshi desu. (ANATAGATA)

6. Do as in the previous exercises.

1) Gogo no hoo ga tsugoo ga ii desu. (DEKAKERU)
2) Gogo no hoo ga tsugoo ga ii desu. (KAIMONO)
3) Kono hen wa ii desu. (BENKYOO SURU)
4) Terebi wa yaku ni tachimasu. (NIHONGO O NARAU)
5) Asa hayaku okiru no wa ii desu. (KARADA)
6) Jikan ga hitsuyoo desu. (KOTOBA O NARAU)
7) Hirabayashi san wa hitsuyoo na sensei desu. (KONO GAKKOO)
8) Kotoshi wa taisetsu na toshi desu. (WATASHI)
9) Fukushuu wa hijoo ni taisetsu desu. (BENKYOO SURU)
10) Kono kusuri wa totemo ii desu. (KAZE O NAOSU)

7. The following drill is based on the final section of the Frame. Observe closely the type of words that are used in this pattern with NI; note especially the use of DEKIRU and WAKARU and MIERU. With these latter verbs of "potentiality", NI can be used whenever one wishes to STRESS the fact that something IS or IS NOT possible for a particular individual. Thus, just as one can say: SONO SHIGOTO WA KODOMO NI MURI DESU, 'that sort of job is too much FOR a child'——so one can also say: SONO SHIGOTO WA KODOMO NI DEKIMASEN 'that job is impossible FOR a child'.

Do as in the previous exercises.

1) Kore wa totemo muzukashii desu. (WATASHI)
2) Kono booshi wa choodo ii desu. (ANATA)
3) Sonna muzukashii shigoto wa dekimasen. (WATASHI)
4) -Ano hikooki o mite goran. -Doko desu ka? Chittomo miemasen. (WATASHI)
5) Kawamoto san wa tsuyoi ne. (OSAKE)
6) Kono shigoto wa muri desu yo. (ANO HITO)
7) Roshiago wa chittomo wakarimasen. (WATASHI)
8) -Hen na oto ga kikoemasen ka?-Nan desu ka? Chittomo kikoemasen yo. (WATASHI)
9) Ano hito wa majime desu. (SHIGOTO)
10) Kare wa isogashikute kotaemasen deshita. (TABERU)
11) Sore wa yasashii desu yo. (ANO HITO)
12) Sonna shigoto wa muzukashisugimasu. (WATASHI)
13) Kono kotoba no imi wa wakarinikui desu. (GAIJIN)
14) Sonna yasashii koto wa dekimasu. (KODOMO MO)
15) Chotto muzukashii desu ga muri ja arimasen. (ANO HITO)

8. Translate into Japanese:

1) I paid 600,000 yen to buy this car.
2) One needs time to learn Japanese well.

3) Bring these magazines to read on the train.
4) They used 1,000 tons of concrete to build this bridge.
5) We are using this room for a classroom now.
6) Let's invite Brown for tea.
7) I invited him for a walk but he didn't show up.
8) Kamakura is a good place to live.
9) Fall is the best time of the year for excursions.
10) I can't do that. It's too difficult for me.
11) There's no time to be doing that sort of thing now.
12) There's no place for the eggs in here.
13) What noise? I don't hear anything.
14) No one can understand what I say.

21.3 PURPOSE WITH NI WA

A. THEORY

1. KEY EXAMPLES

1. [kodomo+ni+ošieru+ni+wa//šiŋsetsu+na+kokoro+ŋa/hitsuyoo+des]
Kodomo ni oshieru ni wa shinsetsu na kokoro ga hitsuyoo desu.
'To teach children one needs a kind heart.'

2. [nihoŋŋo+o+oboeru+ni+wa//taksaŋ/hoŋ+o+yonde+kudasai]
Nihongo o oboeru ni wa takusan hon o yonde kudasai.
'To learn Japanese read many books.'

3. [nihoŋŋo+o+oboeru+no+ni//taksaŋ/hoŋ+o+yomimašta]
Nihongo o oboeru no ni takusan hon o yomimashita.
'To learn Japanese I read many books.'

4. [eki+e/iku+ni+wa//gobaŋ+no+basu+ni+notta+hoo+ŋa/ii+des]
Eki e iku ni wa goban no basu ni notta hoo ga ii desu.
'To get to the station it is better to take bus #5.'

5. [eki+e/iku+no+ni//gobaŋ+no+basu+ni+norimašta]
Eki e iku no ni goban no basu ni norimashita.
'To get to the station I took bus #5.'

6. [eki+e/iku+ni+wa//doo+yuku+no+dešoo+ka]
Eki e iku ni wa doo yuku no deshoo ka?
'Which way do I go to get to the station?'
'How does one go to get to the station?' (lit.)

2. STRUCTURE FRAME

	TOPIC		GENERAL STATEMENT
1	KODOMO NI OSHIERU	NI WA	SHINSETSU NA KOKORO GA HITSUYOO DESU
	Nihongo o oboeru	NI WA	takusan hon o yonde kudasai
	Ano hito ni au	NI WA	denwa o shite oita hoo ga ii desu
	Kaze o naosu	NI WA	yoku neru koto ga ichiban ii desu
2	EKI E IKU	NI WA	DOO YUKU NO DESHOO KA

NI WA is contrasted with NO NI in the following:

3	NIHONGO O OBOERU	NI WA	TAKUSAN HON O YONDE KUDASAI
4	NIHONGO O OBOERU	NO NI	TAKUSAN HON O YOMIMASHITA
	Ano hito ni au	NI WA	denwa o shite oita hoo ga ii desu
	Ano hito ni au	NO NI	denwa o shite okimashita
5	EKI E IKU	NI WA	GOBAN NO BASU NI NOTTA HOO GA II DESU
6	EKI E IKU	NO NI	GOBAN NO BASU NI NORIMASHITA

3. REMARKS

1. NI WA makes of the purpose clause a topic. As a topic, the end or purpose becomes a theme about which one makes a GENERAL STATEMENT. For GENERALIZATIONS, then, NI WA is used; for CONCRETE, PARTICULAR actions taken towards a CONCRETE, PARTICULAR purpose NO NI is used. To put it in another way: NO NI is used when one describes a certain thing done towards the carrying out of a certain action; NI WA is used when one describes a general approach to a certain action. From the nature of the sentences, the verb coming before NO NI will express a specific act, perhaps a single instance; the verb before NI WA will express a generalization of that act.

2. NI WA may, in fact, be considered as an abbreviation of NO NI WA. In written Japanese NO NI WA is often used. It should not be used in conversation, however.

3. NIHONGO O OBOERU NI WA TAKUSAN HON O YONDE KUDASAI: the final clause is in the form of a request but is equivalent to: TAKUSAN HON O YONDA HOO GA II DESU. The sentence may be imagined as spoken, for instance, to a class of children.

B. PRACTICE

1. Change the following into PURPOSE sentences with NI WA, according to the example:

Feribooto o riyoo shite Chiba e ikimasu.
Chiba e iku ni wa feribooto o riyoo shimasu.

1) Tooka mae ni kippu o katte Tokkyuu Kodama ni norimasu.
2) Takusan hon o yonde nihongo o oboete kudasai.
3) Yokohama kara Tooyoko-sen ni notte Shibuya ni itta hoo ga ii deshoo.
4) Doo itte eki e iku no deshoo ka?
5) Yooroppa kara no tegami wa sankagetsu kakatte Nihon ni tsukimasu.
6) Yoku nete kaze o naosu koto ga ichiban ii no desu.
7) Ooki na kuchi o akete kono kotoba o hatsuon shite kudasai.
8) Tsumetai biiru o nomu hoo ga ii desu ne.
9) Toshokan ni itte konna mondai o shirabeta hoo ga ii deshoo.
10) Tokkyuu de juuyojikan kakatte Hiroshima e ikimasu.
11) Yuubinkyoku no mae de Yokohama-yuki no basu ni noru no desu.
12) Denwa o shite oite ano hito ni atta hoo ga ii deshoo.
13) Shinsetsu na kokoro de kodomo ni oshieru koto ga hitsuyoo desu.
14) Koochoo ni itte jikkenshitsu ni haitte kudasai.
15) Daibu nagai jikan de konna fukuzatsu na mono o naosu no desu.
16) Puree-gaido de ano saakasu no kippu o kau n desu.
17) Akuromaishin o tsukatte kono byooki o naoshimasu.
18) Natsu ni Hokkaidoo e itta hoo ga ii desu yo.
19) Nagai jikan kakatte konna koto ga wakarimasu.
20) Gotemba kara Kawaguchiko e iku n desu.

2. Introduce the phrases in parentheses as PURPOSE. Use either NI WA or NO NI as is proper in each case.

1) Sanjippun matte imashita. (ANO HITO NI AU)
2) Koko kara ichijikan kakarimasu. (TOOKYOO E IKU)
3) Jidoosha ga ookute nijikan kakarimashita. (TOOKYOO E IKU)
4) Ocha de nonde wa ikemasen. (KONO KUSURI O NOMU)
5) Yoku neru no ga ichiban ii desu. (KAZE O NAOSU)
6) Kyoo kippu o katte oite kudasai. (SONO DENSHA NI NORU)
7) Hikooki ga ichiban hayai desu. (AMERIKA E IKU)
8) Kono jitensha de ikimashita. (OOISO E IKU)
9) Kono renshuu ga ichiban ii desu. (NIHONGO O OBOERU)
10) Kono hon o tsukatte imasu. (NIHONGO O NARAU)
11) Juusu to issho ni nonda hoo ga ii desu. (KONO KUSURI O NOMU)
12) Supuun o tsukatte kudasai. (KONO KUSURI O NOMU)

3. Complete the following.

1) Ano hito ni au no ni . . .
2) Ano hito ni au ni wa . . .
3) Tokkyuu Kodama ni noru no ni . . .

4) Tokkyuu Kodama ni noru ni wa . . .
5) Jidoosha o kau ni wa . . .
6) Jidoosha o kau no ni . . .
7) Sono byooki o naosu no ni . . .
8) Nihongo o narau ni wa . . .
9) Watashi wa hon o yomu no ni . . .
10) Oosaka e iku ni wa . . .
11) Jidoosha ga ookute Tookyoo e iku no ni . . .
12) Hatsuon o tadashiku suru ni wa . . .
13) Nihongo o narau no ni . . .
14) Kodomo ni oshieru ni wa . . .
15) Konna fukuzatsu na mono o naosu ni wa . . .

21.4 PURPOSE WITH TAME NI

A. THEORY

1. KEY EXAMPLES

1. [yooroppa+e+iku/ueda+saŋ+no+tame+ni//soobeškai+o+šimas]
   Yooroppa e iku Ueda san no tame ni soobetsukai o shimasu.
   'We are having a farewell party for Ueda, who is going to Europe.'

2. [niŋŋeŋ+wa/ikiru+tame+ni/taberu+no+de//taberu+tame+ni/ikiru+no+de+wa/arimaseŋ]
   Ningen wa ikiru tame ni taberu no de taberu tame ni ikiru no de wa arimasen.
   'Man eats in order to live; he does not live in order to eat.'

2. STRUCTURE FRAME

YOOROPPA E IKU UEDA SAN	NO	TAME NI	SOOBETSUKAI O SHIMASU
Hitobito wa seikatsu	NO	TAME NI	hatarakimasu
Shachoo wa shigoto	NO	TAME NI	Amerika ni itte imasu
Nan	NO	TAME NI	koko ni kita n desu ka
NINGEN WA IKIRU		TAME NI	TABERU NO DE
TABERU		TAME NI	IKIRU NO DE WA ARIMASEN
Nihongo o narau		TAME NI	kono gakkoo ni kimashita
Karada o tsuyoku suru		TAME NI	bitamin o nonde imasu
Sensei ni shitsumon o suru		TAME NI	kao o agemashita

3. REMARKS

1. Since TAME is a noun, another noun is joined to it by the particle NO.

2. As pointed out before, 'account' seems the best single equivalent for TAME, although in any given case some other equivalent may be more suitable, such as: 'sake', 'purpose', 'behalf'. In the examples above, the most useful equivalent would perhaps be '(for) the sake of'.

3. NIHONGO O NARAU TAME NI KONO GAKKOO NI KIMASHITA: seems strange, perhaps, in view of the fact that a verb of motion is used with TAME NI and not just with NI. But here KURU means 'attend', 'come attending'. NIHONGO O NARAU is not merely a single action one comes to do, but is the large-range objective motivating one's coming. This point is worth noting because TAME NI is usually the signal used with KURU and IKU when one speaks of going or coming to a company, factory, school, etc., for purposes of employment or education.

4. The difference between TAME NI and NO NI cannot be stated in one simple rule. It is better to note a few points of difference, and then to study a large number of examples in order to see how the differences work out practically.

a) Since TAME explicitly states 'account', 'sake', 'purpose', TAME NI expresses very clearly the OBJECTIVE a person has in mind when he does a certain action. Since NO merely makes a noun out of the verb preceding it, it does not signal a person's objective, as such, but the end to which his action is directed. A sentence with TAME NI would answer the question: "With what motive are you doing that?"; a sentence with NO NI would answer the question: "To what is that action a means?"

b) In a sentence with TAME NI, the weight of importance is thrown upon the person's motivation, or upon the objective he has in mind. In a sentence with NO NI, the weight of importance is thrown upon the means taken to the end. With the former, the first clause in the sentence has more stress (commonly); with NO NI, the second clause has more stress. In terms of imaginary questions, one would say it is the difference between "For what reason did he do that?" (TAME NI) and "For that thing, what did he do?" (NO NI).

c) The connection between the clauses in a NO NI sentence is more natural, more immediate, since it is a question of a certain definite end and the means to it. The connection between the clauses is not as natural and immediate in TAME NI sentences, and because of this very fact one uses TAME in order to show clearly the relationship of PURPOSE.

Let us study the difference in the light of an example. The student can apply what is stated above to Frame examples also to see how the difference holds true in every case.

Karada o tsuyoku suru tame ni bitamin o nonde imasu.
'I'm taking vitamin pills in order to strengthen my body.'

Karada o tsuyoku suru no ni bitamin o nonde imasu.
'For strengthening my body I'm taking vitamin pills.'

The first sentence gives the person's intention, the objective he has in mind, the reason WHY he takes pills. The second sentence tells WHAT the person IS DOING FOR his health; more importance is given the means than the end. The observation under c) does not hold here; one might call the connection between the clauses "neutral", for in this case either NO NI or TAME NI may be used, but with differing effect. Observation c) holds when only NO NI, or only TAME NI, can be used. E.g., TAME NI cannot be used when the predicates in the second clause are II, BENRI, HITSUYOO, etc., for then the relationship is one of means to an immediate end.

B. PRACTICE

1. Complete the following with TAME NI.

1) Hitobito wa seikatsu . . . hatarakimasu.
2) Hitobito wa heiwa . . . hanashiaimashita.
3) Taberu koto mo ikite iku . . . hitsuyoo desu.
4) Rippa na ningen ni naru . . . isshookemmei ni yatte kudasai.
5) Nan . . . okane ga hoshii n desu ka?
6) Ima made no koto o minna ni shitte morau . . . hanashimasu.
7) Shachoo wa ima shigoto . . . Amerika ni itte imasu.
8) Kono okane wa komatta toki . . . totte okimashoo.
9) Shiken . . . benkyoo suru no de wa dame desu.
10) Terebi wa kodomo no kyooiku . . . yaku ni tatsu deshoo ka?
11) Ano hito wa cha no yu o kenkyuu suru . . . Nihon ni kita no desu.
12) Nan . . . koko ni kita n desu ka?
13) Komatte iru hitobito o tasukeru . . . minna kara okane o atsumemashita.
14) Wakai Nihon ga otona ni naru . . . totemo kurushimimashita.
15) Toda san wa sono shigoto o hajimeru . . . kaisha o tsukurimashita.

2. Unite the following with either TAME NI or NO NI as seems better in each case.

1) Sekai o ryokoo suru. Dore gurai okane ga hitsuyoo deshoo?
2) Sono jidoosha o kau. Dore gurai okane ga hitsuyoo deshoo?
3) Nihonjin wa gohan o taberu. Hashi o tsukaimasu.
4) Hon o ireru. Hombako o kaimashita.
5) Hombako ni narabete oku. Hon o katta no de wa arimasen.
6) Himaraya ni noboru. Iroiro jumbi ga hitsuyoo desu.
7) Sono byooki o naosu. Iroiro no koto o yatte mimashita.
8) Sono byooki o naosu. Akuromaishin wa totemo ii desu.

9) Chotto yasumu. Sono benchi ni suwarimashita.
10) Tookyoo e iku. Nijikan kakarimashita.
11) Nihongo o narau. Ii sensei o sagashite imasu.
12) Nihongo o narau. Shoosetsu o takusan yonde imasu.
13) Toshokan no hon wa minasan ni kasu. Aru n desu yo.
14) Kono shigoto o suru. Burudooza o yondai tsukaimashita.
15) Shigoto o sagasu. Tookyoo e dete kita no de wa nai no desu ka?

3. Complete the following:

1) Kono hon wa yomu tame ni . . .
2) Ningen wa ikiru tame ni . . .
3) Sono kaisha ni hairu no ni . . .
4) Karada o tsuyoku suru tame ni . . .
5) Oosaka e iku no ni . . .
6) Kaisha e iku no ni . . .
7) Watashitachi wa shinu tame ni . . .
8) Sekai o ryokoo suru tame ni . . .
9) Yoru osoku neru no wa karada . . .
10) Kono hon wa nihongo o narau no ni . . .
11) Sensei ni shitsumon suru tame ni . . .
12) Jidoosha ga ookute Tookyoo ni tsuku no ni . . .
13) Kono kusuri o nomu no ni . . .
14) Sensei ni naru tame ni . . .
15) Chotto yasumu tame ni . . .

4. Translate into Japanese:

1) Eating is necessary for staying alive.
2) What do you want the money for?
3) How much does it cost to take a trip around the world by plane?
4) Let's set aside this money for hard times.
5) These books are here in the library for everybody's use.
6) Do your best now so that you'll be a good scholar.
7) I will explain briefly so that you may know how things stand up to the present.
8) In Japan they use chopsticks for eating.
9) They are collecting money to help the distressed victims of the last typhoon.
10) It took them two and a half years to build this bridge.
11) He came here to do some research on Japanese history. (REKISHI)
12) How much money would it take to purchase a new Nissan?
13) The principal isn't here today. He went to Yokohama on some school business.
14) I'll leave this here so that all of you may use it.
15) I sat down on a bench in order to rest a while.

21.5 PURPOSE WITH YOO NI

A. THEORY

1. KEY EXAMPLES

1. [minna+ni+kkoeru+yoo+ni//ooki+na+koe+de/hanaste+kudasai]
   Minna ni kikoeru yoo ni ooki na koe de hanashite kudasai.
   'Please speak in a loud voice so that all can hear you.'

2. [kaze+ŋa+hairu+yoo+ni//sotči+no+mado+o/akete+kudasai]
   Kaze ga hairu yoo ni sotchi no mado o akete kudasai.
   'Please open that window there so we can get a breeze.'

3. [musi+ŋa+hairanai+yoo+ni//heya+no+mado+o/šimemasta]
   Mushi ga hairanai yoo ni heya no mado o shimemashita.
   'I shut the windows in the room so no bugs would come in.'

2. STRUCTURE FRAME

1 MINNA NI	KIKOERU	YOO NI OOKI NA KOE DE HANASHITE KUDASAI
Yoku	URERU	YOO NI nedan o yasuku shimashita
Motto yoku	MIERU	YOO NI mae ni demashita
Minna yoku	DEKIRU	YOO NI shiken o yasashiku shimashita
2 KAZE GA	HAIRU	YOO NI SOTCHI NO MADO O AKETE KUDASAI
Koe ga	DERU	YOO NI kono kusuri o nomimashita
Kaisha ni	MANIAU	YOO NI hashitte itta n desu
Hiru mae ni	OWARU	YOO NI sukoshi isoide yarimashoo
3 MUSHI GA	HAIRANAI	YOO NI HEYA NO MADO O SHIMEMASHITA
	WASURENAI	YOO NI nooto ni kaite okimashoo
Ato de	KOMARANAI	YOO NI ima kara yoku kangaemashoo
Ano hito ni	AWANAI	YOO NI betsu no michi kara ikimashita

3. REMARKS

1. For the first time we introduce the all important word YOO, which has the basic meaning of 'the way (things are)'. It is nearly always used with NON-DYNAMIC VERBS, as here in this pattern. Note that it is not YOO which signals purpose, but the particle NI.

2. Notice the type of verb that precedes YOO in all of the examples of the Frame. Those in the first section of the Frame are what we shall describe later as POTENTIAL VERBS. Those in the second section are INTRANSITIVE VERBS, and those in the third section are the NEGATIVES of the same intransitive verbs. It is quite accurate to translate the pattern with YOO NI, then, as: 'SO THAT A CERTAIN STATE COME ABOUT'

3. Not any kind of intransitive activity verb can be used with YOO NI. Observe the examples in the Frame. The intransitive verbs express action of very brief duration.

B. PRACTICE

1. Introduce into these sentences the words in parentheses.

1) Mizu o kakemashita.(HAYAKU HI GA KIERU)
2) Chotto oshite kudasai. (KONO JIDOOSHA GA UGOKU)
3) Ima kara yoku kangaemashoo.(ATO KOMARANAI)
4) Kono kusuri o nomimashita. (KOE GA DERU)
5) Rajio o irete kudasai. (ANO HITO NO TSUMARANAI HANASHI GA HAJIMARANAI)
6) Mae ni demashita. (TEREBI GA MOTTO YOKU MIERU)
7) Mainichi rajio no eigo no jikan de benkyoo shite imasu. (EIGO GA YOKU WAKARU)
8) Osoku made renshuu shimashita. (TENISU GA UMAKU NARU)
9) Asa sanjihan ni uchi o demashita. (ICHIBAN DENSHA NI MANIAU)
10) Ki o tsuke nasai.(FUKU GA YOGORENAI)
11) Yasashiku setsumei shite kuremashita.(WATASHI NI WAKARU)
12) Chawan o chanto motte ite kudasai.(OCHINAI)
13) Genkan ni oite okimashita.(OTOOTO GA KAETTE KITE SUGU WAKARU)
14) Mite ite kudasai.(ANO NEKO GA SAKANA O TORANAI)
15) Sotchi no mado o akete kudasai.(KAZE GA HAIRU)

2. Complete each of the following, using either TAME NI or YOO NI properly.

1) Hi o kesu . . . mizu o kakemashita.
2) Hi ga kieru . . . mizu o kakemashita.
3) Kaze ga hayaku naoru . . . oisha san ni ikimashita.
4) Kaze o hayaku naosu . . . "Apurogan" o nomimashita.
5) Nihongo o joozu ni hanasu . . . isshookemmei ni benkyoo shite iru.

6) Nihongo ga hayaku dekiru ... isshookemmei ni benkyoo shite iru.
7) Iseda kun wa Katoo kun ni awanai ... hayaku gakkoo ni kimasu.
8) Hiru mae ni owaru ... sukoshi isoide yarimashoo.
9) Watashi wa taberu ... ikite iru no de wa arimasen.
10) Hayaku ookiku naru ... mainichi hana ni mizu o yatte imasu.
11) Inu ga hairu ... doa o akete oite kudasai.
12) Yoru futta yuki o miru ... mado o akemashita.
13) Terebi ga motto yoku mieru ... mae ni demashita.
14) Chotto yasumu ... sono benchi ni suwarimashita.
15) Ashita tsukarenai ... komban yoku yasunde kudasai.

3. This exercise is a summary of all PURPOSE sentences. Before doing it, the student might first study the recapitulation on the next page. Then complete each of the following properly, using NI, NO NI, NI WA, TAME NI, or YOO NI.

1) Doogu wa tsukau ... arimasu.
2) Ano hito wa daigaku o deru ... rokunen kakarimashita.
3) Ashita wa eiga o miru ... ikimasu.
4) Fujisan ni noboru ... shichigatsu no naka goro ga ii desu.
5) Otooto wa tomodachi to issho ni asobu ... dekakemashita.
6) Kono tatemono wa sumu ... amari yoku arimasen.
7) Nani ... konna koto o shita n desu ka?
8) Ano hito wa Tookyoo e shigoto ... itte imasu.
9) Gaikokuhin no namae o kaku ... katakana o tsukau no ga futsuu desu.
10) Watashi ga ikanakatta no de Yamada san ga yobu ... kite kuremashita.
11) Minna wa ojiisan no hanashi o kiku ... suwarimashita.
12) Kono hon wa kotoba no tsukaikata o shiru ... yaku ni tachimasu.
13) Heya o atatakaku suru ... gasu sutoobu o tsukau no ga kantan desu.
14) Taberu ... ikiru no de wa nakute ikiru ... taberu no desu.
15) Koko kara Ginza e deru ... chikatetsu ga hayakute benri desu.
16) Kono zasshi o yomiowaru ... mikka kakarimashita.
17) Sono mondai ni kotaeru ... kono koto o yoku shiru hitsuyoo ga aru.
18) Hitobito ga atsumatte sekai no heiwa ... hanashiaimasu.
19) Benkyoo ga owatte kara kooen e sampo ... ikimashita.
20) Uchi wa eki ni chikakute Tookyoo no kaisha e kayou .. benri desu.

A RECAPITULATION OF PURPOSE

Purpose with verbs of motion		
Hi o keshi	NI	modorimashita
Sono eiga o mi	NI	ikimashoo ka ne
Kono byooki o naoshi	NI	onsen ni ikimasu
Hasegawa sensei ni ai	NI	sono uchi ni ikimashita
Hanashi o kiki	NI	ikimashita
Purpose with NO NI		
Hi o kesu	NO NI	mizu o kakemashita
Sono eiga o miru	NO NI	sanjikan kakarimashita
Kono byooki o naosu	NO NI	nikagetsu isha ni ikimashita
Hasegawa sensei ni au	NO NI	denwa o shite okimashita
Hanashi o kiku	NO NI	daibu jikan ga kakarimashita
Purpose with NI WA		
Hi o kesu	NI WA	mizu o kakemasu
Sono eiga o miru	NI WA	Tookyoo ga ichiban ii desu
Kono byooki o naosu	NI WA	kono kusuri ga ichiban desu
Hasegawa sensei ni au	NI WA	denwa o shite oita hoo ga ii
Hanashi o kiku	NI WA	chuui shite kiku n desu
Purpose with TAME NI		
Hi o kesu	TAME NI	kabe o kowashimashita
Sono eiga o miru	TAME NI	okane o ageta no ja nai yo
Kono byooki o naosu	TAME NI	taihen kuroo shimashita
Hasegawa sensei ni au	TAME NI	hayaku uchi o demashita
Hanashi o kiku	TAME NI	minna suwarimashita
Purpose with YOO NI		
Hi ga kieru	YOO NI	tsuchi o kakemashita
Eiga ga yoku mieru	YOO NI	mae no hoo ni suwarimashita
Kono byooki ga naoru	YOO NI	bitamin o totte imasu
Hasegawa sensei ni awanai	YOO NI	mawarimichi o shimashita
Hanashi ga yoku kikoeru	YOO NI	shizuka ni shite kudasai

(1) Use the -I base + NI when the final verb is a verb of motion.
(2) Use NO NI when the final verb expresses a definite act done for another definite act expressed by the verb preceding NO; NO NI will indicate that FOR WHICH something takes place or is done.

(3) Use NI WA to make generalizations about NO NI-type purposes.
(4) Use TAME NI to express the REASON WHY an action is done, or to express the OBJECTIVE of an action.
(5) Use YOO NI with non-dynamic verbs: intransitive, potential, negative, etc.

FINDING EQUIVALENTS FOR ENGLISH "TO"

Strange as it may seem at first, the student's understanding of and facility in the use of purpose sentences may be helped considerably if he is made aware of certain usages in his own language, never confused by him, perhaps, but up till now unreflected upon, which may cause him to stumble when expressing himself in Japanese. The aim of the following study, then, is not to explain Japanese through English--- the Japanese has already been explained—but to explain English through Japanese in the hope of strengthening the student's grasp on the latter.

1. ENGLISH STRUCTURE (A)

	HEAD	MODIFIER
I had no	chance	TO see him
There is no	need	TO hurry
It's	time	TO go back
Do you have a	place	TO stay tonight?
Is there any	place	TO put this in?

We have seen this type of sentence before. To does not signal purpose, it signals noun modification.

JAPANESE STRUCTURE (A)

MODIFIER	HEAD	
Ano hito ni au	kikai	ga arimasen deshita
Isogu	hitsuyoo	wa arimasen
Kaeru	jikan	desu
Komban tomaru	tokoro	ga arimasu ka
Kore o ireru	basho	ga arimasu ka

Once the student realizes that he is not expressing PURPOSE in English when he says to, he will refrain from saying: ANO HITO NI AU NO NI KIKAI GA ARIMASEN DESHITA, etc.

2. ENGLISH STRUCTURE (B)

	PURPOSE
He is reading books	TO learn kanji
I went to school	TO study medicine
They went to Tokyo	TO see the show
It takes a long time	TO do a thing like that
We moved to the front seats	TO get a better view

Here as before to follows nouns, only this time it does not signal noun modification but PURPOSE.

JAPANESE STRUCTURE (B)

PURPOSE		
Kanji o narau	NO NI	hon o yonde imasu
Igaku o benkyoo suru	TAME NI	daigaku ni ikimashita
Shoo o mi	NI	Tookyoo ni ikimashita
Sonna koto o suru	NI WA	nagai jikan kakarimasu
Yoku mieru	YOO NI	mae no seki ni demashita

3. ENGLISH STRUCTURE (C)

In the next structure, the nouns preceding to are modified by various adjectives. These adjectives are interconnected with the to-phrase.

	HEAD	MODIFIER
This is	a GOOD place	TO study
The morning is	a BAD time	TO see him
Mitsukoshi is	the BEST place	TO buy that
This is	a CONVENIENT house	TO live in

The student should note that the phrase with to is actually a modifier of the adjective that precedes the noun. 'A GOOD PLACE TO STUDY' is, in the example given, equivalent to: 'A PLACE GOOD FOR STUDY'. The same holds for the other examples. In this English structure, then, an adjective is modifying a noun and being modified in turn by a phrase with to. The equivalent Japanese structure keeps the same basic concepts, but expresses them in a different word order.

JAPANESE STRUCTURE (C)

	MODIFIERS		HEAD	
	modifier	head		
Kore wa	benkyoo suru NO NI	II	tokoro	desu
Asa wa	ano hito ni au NO NI	YOKU NAI	jikan	desu
Mitsukoshi wa	kaimono o suru NO NI	ICHIBAN II	depaato	desu
Kore wa	sumu NO NI	BENRI NA	uchi	desu

First of all, observe how the Japanese equivalents for the English to is consistently NO NI (for generalizations NI WA would be used). This should not be surprising in view of the fact that 'to study', 'to see him', etc., are equal to 'for studying', 'for seeing him', and so on. One may consider the PURPOSE clauses as modifiers of the adjectives or qualitative nouns that follow them, inasmuch as they qualify the terms II, YOKU NAI, BENRI, etc.

The possibilities of the English to have not yet been exhausted. Two other functions of to to be outlined later are:

(1) He is the man TO see.

(2) He went to the next room TO return with three large parcels.

There is no idea of PURPOSE involved in either of these sentences. The first expresses the notion of 'the man you ought to see', and the second indicates a somewhat contrasting sequence of actions with the idea of 'only to return'. These types of sentences with to will not cause the English speaker any problems in connection with a proper use of PURPOSE sentences in Japanese, and so we end our comparison between the two languages with the three structures outlined above.

SOME TIME EXPRESSIONS

TIME CLAUSES in English are signaled by various words such as when, while, before, after, etc. But in Japanese such signals are not used and, but for a few exceptions, time clauses are nothing more than a TEMPORAL WORD preceded by its own modifier. In other words, the structure of Japanese time clauses is already very well known to the student. What remains to be studied is: (a) the correct choice of a time word for a given situation; and (b) the correct use of the particle NI.

22.1 "WHEN"

A. THEORY

1. KEY EXAMPLES

1. [ŧkareta+toki+wa/koohii+ŋa/ičiban+des]
   Tsukareta toki wa koohii ga ichiban desu.
   'When one is tired coffee can't be beat.'

2. [yasui+toki+ni+katta+kara/yokatta]
   Yasui toki ni katta kara yokatta.
   'It was good that I got it when it was cheap.'

3. [uči+o+deru+toki/wasurete+kta+n+dešoo]
   Uchi o deru toki wasurete kita n deshoo.
   'Maybe he forgot it when he left his house.'

2. STRUCTURE FRAME

1 TSUKARETA	TOKI	(NI) WA	KOOHII GA ICHIBAN DESU
Asa okita	TOKI	(NI) WA	kirei ni harete imashita
Kore o tsukau	TOKI	(NI) WA	watashi ni itte kudasai
Shooboosha ga kita	TOKI	(NI) WA	hi wa kiete imashita
2 YASUI	TOKI	NI	KATTA KARA YOKATTA
Choodo ii	TOKI	NI	kite kuremashita
Kodomo no	TOKI	NI	oboeta koto wa wasuremasen
Ojiisan ga kita	TOKI	NI	moratta n desu
3 UCHI O DERU	TOKI		WASURETE KITA N DESHOO
Tsukawanai	TOKI		koko ni oite oite kudasai
Mata chichi ga iru	TOKI		kite kudasai
Sensoo ga hajimatta	TOKI		shoogakkoo e itte imashita

3. REMARKS

1. First observe the form: modifier + noun head (TOKI) + (NI) + (WA). In regard to the optional use of NI, cf. Lesson 12, Section 3. Since the use of NI to specify, or its omission, depends to some extent on an individual speaker's view of a given situation, it cannot be said that the examples in the Frame MUST be said as indicated--- though they are quite natural as they stand.

WA is used when the speaker desires to make the TOKI-clause a topic. This would be done in English, equivalently, by putting the <u>when</u>-clause first in the sentence: 'When you're tired, the best thing is...'. Even within such a topic the use of NI is optional. As an instance of its use, here is a sentence couplet (abbreviated) taken from an elementary school reader: JI O YOMU TOKI NI WA, KUCHI O TSUKAIMASU, ME MO TSUKAIMASU. JI O KAKU TOKI NI WA, TE O TSUKAIMASU, PEN MO TSUKAIMASU.

2. Next observe the meaning: since TOKI means 'time', the literal equivalents of the Key Examples are:

'The time one is tired coffee is the best thing.'
'It was good I bought it the time it was cheap.'
'Perhaps he forgot it at the time he left home.'

Just as there is no Japanese equivalent for 'who', 'where', 'which', and the other relative pronouns, so there is no equivalent for 'when'.

3. Any TIME WORD may be used as a noun head in a time clause. It simply replaces TOKI in the structure. Such words (e.g., TOSHI 'age'; HI 'day'; TSUKI 'month') would be modified in English by 'when' or 'that', perhaps, but the Japanese modifying structure is different. Observe:

KANOJO WA MADA KEKKON SURU TOSHI JA NAI DESU.
'She is still not of marriageable age.'

NIHON NI KITA TSUGI NO HI NI KONO GAKKOO NI HAITTA.
'The very next day after arriving in Japan, I entered this school.'

WATASHI GA UMARETA TSUKI WA SANGATSU DESU.
'The month in which I was born is March.'

4. Since TOKI and these other time words are NOUNS, they can be used as ordinary nouns outside of time clauses:

Kaeru	TOKI	WA	chikaku narimashita
Yamaguchi kun o chiisai	TOKI	KARA	shitte imasu
Kono sakana wa yuuhan no	TOKI	NI	shimashoo
Kuni o deta no wa juugo no	TOKI		deshita

B. PRACTICE

Complete the following with TOKI. Decide whether NI and/or WA should also be used.

1) Ojiisan ga kita . . . moratta n desu.
2) Tsukareta . . . koohii ga ichiban desu.
3) Kore o tsukau . . . watashi ni itte kudasai.
4) Kodomo . . . oboeta koto wa nakanaka wasurenai.
5) Choodo ii . . . kite kuremashita ne.
6) Kondo iku . . . tsurete itte kudasai.
7) Hajimete yonda . . . soo omoimasen deshita.
8) Sakki totta sakana wa yuuhan . . . tabemashoo.
9) Yasui . . . katta kara yokatta desu ne.
10) Shooboosha ga kita . . . hi wa kiete imashita.
11) Yoshizaki san o chiisai . . . shitte imasu.
12) Kore wa watashi ga daigaku o deta . . . moratta mono desu.
13) Asa okita . . . kirei ni harete imashita.
14) Kuni o deta no wa juugo . . . deshita.
15) Kore wa atarashii. . . konna iro datta n desu ka?
16) Uchi o deru . . . wasurete kita n deshoo.
17) Tsukawanai . . . koko ni oite oite kudasai.
18) Choodo tsugoo ga warui . . . okyakusan ga kite shimaimashita.
19) Ima chichi ga rusu desu kara mata iru . . . kite kudasai.
20) Hen . . . beru ga narimashita ne.

22.2 "BEFORE" AND "AFTER"

A. THEORY

1. KEY EXAMPLES

1. [šinamono+o+kau+mae+ni// yok+širabete/katte+kudasai]
   Shinamono o kau mae ni yoku shirabete katte kudasai.
   'Before you buy something look it over well and then buy it.'

2. [watasi+ŋa+umareru+mae+ni//čiči+wa/moo/šinde+imašta]
   Watashi ga umareru mae ni chichi wa moo shinde imashita.
   'My father had already died before I was born.'

3. [gohaŋ+o/tabeta+ato+de//kono+ksuri+o+nonde+kudasai]
   Gohan o tabeta ato de kono kusuri o nonde kudasai.
   'Take this medicine after you eat.'

4. [ame+ŋa/yande+kara+dekakemašoo]
   Ame ga yande kara dekakemashoo.
   'After it stops raining let's be on our way.'

5. [nihon+ni+kte+kara//nannen+tačimašta+ka]
   Nihon ni kite kara nannen tachimashita ka?
   'How many years have passed since you've come to Japan?'

2. STRUCTURE FRAME

1	SHINAMONO O KAU	MAE NI	YOKU SHIRABETE KATTE KUDASAI
2	WATASHI GA UMARERU	MAE NI	CHICHI WA MOO SHINDE IMASHITA
	Gohan o taberu	MAE NI	te o chanto arai nasai
	Doa o akeru	MAE NI	nokku shite kudasai
	Watashi ga umareru	MAE WA	kono hen ni ie ga nakatta
3	GOHAN O TABE-TA	ATO DE	KONO KUSURI O NONDE KUDASAI
	Gakkoo ga owat-TA	ATO DE	minna to tenisu o shimasu
	Kodomo ga ne-TA	ATO DE	yukkuri hanashimashoo
	Hatarai-TA	ATO DE	nomu biiru wa oishii desu ne
4	AME GA YAN-	DE KARA	DEKAKEMASHOO
	Gohan o tabe-	TE KARA	asobi ni iki nasai
	Sakura ga sai-	TE KARA	kuni ni kaerimasu
5	NIHON NI KI-	TE KARA	NANNEN TACHIMASHITA KA
	Kaidan kara ochi-	TE KARA	koshi ga itakute naorimasen
	Amerika e kaet-	TE KARA	zenzen tegami ga kimasen

3. REMARKS

1. MAE and ATO are nouns, like TOKI, and so time clauses with them are merely VERB-MODIFYING NOUN clauses.

2. With MAE, NI is generally used when the final verb is in the affirmative. WA is generally used when the final verb is in the negative; in such cases NI may also be used if one desires to specify or stress the MAE.

3. With ATO, DE is used in all cases; NI is never used. Thus ATO DE in time clauses differs from the ATO DE/NI seen as a verb modifier in 12.4, A. In correct speech DE is OBLIGATORY, but in informal conversation it, like many other particles, is often conveniently dropped from the sentence. Note that the verb form preceding ATO is the -TA form; the action expressed before ATO is done, or expressed as done, first, and so it is given the past form. The sense of -TA ATO DE therefore is always: 'AFTER (one) HAS (done...)' if the final verb is a present form, and 'AFTER (one) HAD (done...)' if the final verb is a past form.

4. KARA has a time meaning when the verb preceding is in the -TE form. Contrast:

AME GA YANDE KARA IKIMASHOO.	'After it stops raining, let's go.'
AME GA YANDA KARA IKIMASHOO.	'It stopped raining, so let's go.'

5. Observe the difference between -TA ATO DE and -TE KARA:

a) -TA ATO DE: often used in contrast to MAE, with the connotation of 'not before, but after'; it has a sense of immediacy, of 'soon after'. Thus its preference to -TE KARA in the following:

Kono kusuri wa tabeTA ATO DE nonda hoo ga ii desu.
'It's better to take this medicine (right) after eating.'

Ano hito ga kaetTA ATO DE sono namae o omoidashimashita.
'After he left I remembered his name.'

Gohan ga sunDA ATO DE sore o shita hoo ga ii desu.
'It's better to do that after you've finished your meal.'

b) -TE KARA: used to indicate the idea of 'since', 'the space of time following after', rather than any immediate time after. Thus it is used in the following:

Sensoo ga owatTE KARA moo juushichinen ni narimashita.
'Seventeen years have already passed since the war ended.'

Nihon ni kiTE KARA nannen tachimashita ka?
'How many years have passed since you came to Japan?'

Kaidan kara ochiTE KARA koshi ga itakute naorimasen.
'My back has been troubling me ever since I fell down the stairs.'

B. PRACTICE

1. Make time clauses with MAE NI, using the clauses given in parentheses as the modifiers of MAE.

1) Itsumo ha o migakimasu ka? (NERU)
2) Nokku shite kudasai. (DOA O AKERU)
3) Yoku undoo shimasu. (UMI NI HAIRU)
4) Wakatte shimaimashita. (ANO HITO NO HANASHI O KIKU)
5) Chichi to haha ni atte kimashita. (NIHON NI KURU)
6) Ichido tazunemashita. (OJIISAN GA SHINU)
7) Tegami o dashite okimashita. (KYOOTO NO TOMODACHI NO UCHI NI IKU)
8) Obaasan wa moo shinde imashita. (WATASHI GA UMARERU)
9) Watashi ni chotto denwa o shite kuremasen ka? (KOTCHI NI KURU)
10) Kono banana wa totte okutta mono desu. (KIIROKU NARU)
11) Jidoosha ya torakku ni ki o tsukete kudasai. (MICHI O WATARU)
12) Panfuretto de iroiro kenkyuu shimashita. (JIDOOSHA O KAU)
13) Yoku shirabete katte kudasai. (SHINAMONO O KAU)
14) Doozo asobi ni kite kudasai. (ANATA GA KUNI NI KAERU)
15) Watashi ga tsuite shimaimashita. (WATASHI NO TEGAMI GA BEIKOKU NI TSUKU)

2. Do as in the preceding exercise, now using ATO.

1) Yukkuri hanashimashoo. (KODOMO GA NERU)
2) Minna to tenisu o shimasu. (GAKKOO GA OWARU)
3) Nomu koohii wa oishii desu ne. (UNDOO SURU)
4) Chotto watashi no heya ni kite kudasai. (SHIGOTO O SHITE SHIMAU)
5) Kono kusuri o nonde kudasai. (GOHAN O TABERU)
6) Ano hito no namae o omoidashimashita.(ANO HITO GA ITTE SHIMAU)
7) Ofuro ni hairu no wa kimochi ga ii desu ne. (SHIGOTO O SURU)
8) Hige o sorimasu. (SHINSEKI NI DEKAKERU)
9) Minna to issho ni terebi o mimasu. (YUUHAN)
10) Nomu biiru no aji wa mattaku subarashii. (HATARAKU)

3. Do as in the preceding exercises, now using -TE KARA.

1) Sore o shite kudasai. (YOKU KANGAERU)
2) Dekakemasu. (SUZUSHIKU NARU)
3) Mainichi gakkoo ni ikimasu. (HACHIJI NO NYUUSU O KIKU)
4) Kono mondai ga yoku wakarimashita. (SENSEI NO HANASHI O KIKU)
5) Yuuhan wa minna de tabemasu. (CHICHI GA KAERU)
6) Hito no heya ni haitte kudasai. (NOKKU SURU)
7) Kyoo eiga o mi ni ikimasu. (KONO SHIGOTO O SHITE SHIMAU)
8) Renshuu shimashoo. (KONO BUMPOO NO SETSUMEI O SURU)
9) Asobi ni iki nasai. (GOHAN O TABERU)
10) Itsumo sanjikan kanji no renshuu o shimasu. (GAKKOO KARA KAERU)
11) Notte kudasai. (MINNA GA DENSHA KARA ORIRU)
12) Kitto tegami o kakimasu. (AMERIKA NI KAERU)
13) Moo juunen ni narimashita. (CHICHI GA SHINU)
14) Kotoshi kuni ni kaerimasu. (SAKURA NO HANA GA CHIRU)
15) Dekakemashoo. (AME GA YAMU)
16) Onaji bun o itte kudasai. (WATASHI GA HAJIME NI YOMU)
17) Sakunen kyuu ni karada ga yowaku narimashita. (BYOOKI O SURU)
18) Byooki o shite ninen byooin ni imashita. (BEIKOKU E IKU)
19) Kyoo wa isogashii no de kaerimasu. (SHIGOTO GA OWARU)
20) Ano ko wa waruku narimashita yo. (CHUUGAKUSEI NI NARU)

4. Unite the following sentences using MAE, ATO, or -TE KARA as the meaning demands. Note that often you may use either ATO or -TE KARA.

1) Gohan o tabemasu. Te o araimasu.
2) Jugyoo ga owarimasu. Ocha o nomimashoo.
3) Michi o watarimasu. Jidoosha ni chuui shi nasai.
4) Shigoto o shimashita. Chotto kite kudasai.
5) Anata ga Nihon ni kimashita. Nannen tachimashita ka?
6) Okane o agemasu kara kite kudasai. Minna kaerimashita.

7) Doozo hon o yukkuri yonde kudasai. Kaeshite kudasai.
8) Haneda de tomodachi o okurimashita. Kyuu ni sabishiku narimashita.
9) Anata ga sore o shimasu ka? Ryooshin to soodan shite kudasai.
10) Gakusei wa itsumo renshuu shimasu. Gakkoo kara kaerimasu.
11) Shaberu ('shovel') o tsukaimasu. Yoku aratte kaeshimasu.
12) Kochira ni kimasu ne. Watashi ni chotto denwa o shite kuremasen ka?
13) Undoo shimasu. Biiru o nomu no wa ii desu ne.
14) Itsumo gakkoo kara kaerimasu. Chikaku no kooen o sampo shimasu.
15) Anata ga kuni ni kaerimasu ne. Ichido asobi ni kite kudasai.
16) Kono goro kaze o hikimashita. Hana ga waruku narimashita.
17) Sensoo ga owarimashita. Moo 17-nen ni natte shimaimashita.
18) Shigoto o shimasu ka? Mado o shimete oite kudasai.
19) Kono bumpoo no setsumei o shite okimasu. Renshuu shimashoo.
20) Minna ga densha kara orimashita. Notte kudasai.

5. Translate into Japanese:

1) You may play the violin after I've left, not before.
2) After he had died I realized for the first time how wonderful a person he really was.
3) This is a medicine to be taken after meals, not before.
4) You may go out to play, but not before you've finished your homework.
5) Could you drop into my office for a moment before you go home?
6) I looked this car over well before I bought it.
7) Could you let me know by phone first before you come?
8) The war was already over by the time our child was born.
9) After a good day's work it's really great to get into the ofuro.
10) After I get home from school I always study kanji for two or three hours.
11) Once this rain is over we should be starting back.
12) Ever since I fell down the stairs, my back has been bothering me.
13) Put those books back in the bookcase after you've read them.
14) Watch out for cars and trucks before you cross the streets.
15) Every day after dinner we all watch TV for an hour.

22.3 "WHILE" AND "DURING"

A. THEORY

1. KEY EXAMPLES

1. [okaasaŋ+ŋa/waratte+iru+uči+ni//okaši+o+torimašta]
   Okaasan ga waratte iru uchi ni okashi o torimashita.
   'While his mother was laughing he took a cookie.'

2. [amari/ojama+o+šinai+uči+ni//kaerimašoo]
   Amari ojama o shinai uchi ni kaerimashoo.
   'I think we should go home while we still haven't worn out our welcome.'

3. [hito+ŋa+hanašte+iru+uči+wa//šizuka+ni+šte+kudasai]
   Hito ga hanashite iru uchi wa shizuka ni shite kudasai.
   'While people are talking keep still.'

4. [haha+ŋa/kaeranai+uči+wa//soto+ni/denai+de+kudasai]
   Haha ga kaeranai uchi wa soto ni denai de kudasai.
   'Don't go out while Mother is away.'

5. [anata+ŋa/nemutte+iru+aida+ni//kono+šiŋoto+o+šimašta]
   Anata ga nemutte iru aida ni kono shigoto o shimashita.
   'I did this work while you were sleeping.'

6. [anata+ŋa/nemutte+iru+aida+wa//totemo+šizuka+dešta]
   Anata ga nemutte iru aida wa totemo shizuka deshita.
   'Things were very quiet around here while you were asleep.'

7. [šimbuŋ+o+minaŋara/gohaŋ+o+tabemas]
   Shimbun o minagara gohan o tabemasu.
   'He eats while reading the paper.'

2. STRUCTURE FRAME

1	OKAASAN GA WARATTE IRU		UCHI NI	OKASHI O TORIMASHITA
	Tsumetai		UCHI NI	biiru o nonde kudasai
	Kotoshi no		UCHI NI	itariago o owarimasu
2	AMARI OJAMA O SHI-	NAI	UCHI NI	KAERIMASHOO
	Yoru ni nara-	NAI	UCHI NI	dekakemashoo
	Wasure-	NAI	UCHI NI	kore o shite kudasai
3	HITO GA HANASHITE IRU		UCHI WA	SHIZUKA NI SHITE KUDASAI
	Nami ga takai		UCHI WA	fune ga demasen
	Asa hayai		UCHI WA	mise ga aite imasen
4	HAHA GA KAERA-	NAI	UCHI WA	SOTO NI DENAI DE KUDASAI
	Ringo ga akaku	NAI	UCHI WA	tabete wa ikemasen
	Ame ga yama-	NAI	UCHI WA	kaerimasen

5	ANATA GA NEMUTTE IRU	AIDA NI	KONO SHIGOTO O SHIMASHITA
	Inu ga gohan o tabete iru	AIDA NI	hayaku toorimashoo
	7-ji kara 9-ji made no	AIDA NI	kaette kimasu
	Eki kara koko ni kuru	AIDA NI	Yamashita san ni aimashita
6	ANATA GA NEMUTTE IRU	AIDA WA	TOTEMO SHIZUKA DESHITA
	Koochoo sensei ga iru	AIDA WA	nemurimasen
	Rokuji kara kuji no	AIDA WA	uchi ni imasen
	Suki na	AIDA WA	warui tokoro ga miemasen

7	SHIMBUN O MI-	NAGARA	GOHAN O TABEMASU
	Shizuka ni kangae-	NAGARA	soto o mite imasu
	Hanami o shi-	NAGARA	osake o nomimasu
	Kao o arai-	NAGARA	uta o utaimasu

3. REMARKS

1. UCHI:

It has the meaning of 'the space within', and this concept can be applied to TIME, as in this pattern. The literal equivalent is seen in:

Waratte iru uchi ni okashi o torimashita.
'Within the space in which she was laughing...'

Tsumetai uchi ni biiru o nonde kudasai.
'... within the time in which it is cold.'

2. AIDA:

It has the meaning of 'the space between', 'the space extending over', and this concept can be applied to time as well. One way of describing the difference between UCHI and AIDA is that the latter signifies a very determinate interval whose beginning and end are clearly defined, whereas the former signifies an interval with undefined boundaries.
Consider these phrases:

rokuji to shichiji no AIDA
kongetsu no AIDA
kaimono o suru AIDA

biiru ga tsumetai UCHI
ame ga furanai UCHI
genki na UCHI

3. With TOKI and MAE, NI is used in order to specify and stress. With UCHI and AIDA, however, the use or omission of NI changes the meaning considerably.

a) When NI is present, the English equivalent would be: 'within the said space of time'. It signals a smaller period within the space of UCHI or AIDA.

b) When NI is not present, the English equivalent would be: 'during the said space of time'.

Compare: 7-ji kara 9-ji made no AIDA WA rusu desu.
'I will be out for the two hours from seven till nine.'

7-ji kara 9-ji made no AIDA NI kaette kimasu.
'I'll return some time between seven and nine.'

Do not be misled by the particle WA. It does not affect the meaning. It need not be used every time NI is omitted, and it may be used in addition to NI. As known so well already, its function in the example above is to make the time clause a topic. What does change the meaning of the sentence, however, is the presence or absence of NI.

4. Since the combination of NEGATIVE VERB + UCHI forms a special idiom we have accentuated the pattern in our Frame structure. The English equivalent for this idiom will often be a time clause introduced by 'BEFORE', but it may also be rendered 'AS LONG AS' or 'UNTIL'.

Yoru ni nara-NAI UCHI NI kaerimashoo.
'Let's go back home BEFORE night falls.'

Ame ga yama-NAI UCHI WA kaerimasen.
'I won't go back AS LONG AS it doesn't stop raining.'
'I won't go back UNTIL it stops raining.'

Notice the literal equivalents though:

'Let's go back in the period it doesn't get dark.'
'I won't go back during the period the rain does not stop.'

5. When the modifying verb is a NEGATIVE, one may follow a simple rule regarding the use of NI after UCHI:

a) ALWAYS use NI when the final verb is AFFIRMATIVE:
Wasurenai uchi NI yatte kudasai.
b) NEVER use NI, and ALWAYS use WA, when the final verb is NEGATIVE: Ame ga yamanai uchi WA kaerimasen.

If the student thinks this over he will see that it fits in perfectly with what was said before about the use or omission of NI with UCHI or AIDA.

6. -NAGARA:

It is a suffix attached to verbs in the -I base, just the same as the inflection -MASU. Thus: MI-NAGARA, SHI-NAGARA, etc. It signifies that the verb in the -I base expresses an action SIMULTANEOUS with the action expressed by the verb following. In this respect it is equivalent to the English 'WHILE'. Certain conditions must be fulfilled for its correct use:

a) -NAGARA must connect two ACTIONS. The following sentence is incorrect:

Sora wa harete inagara kirei ni miemasu.

b) The two actions must be performed by ONE AND THE SAME PERSON. The following sentence is incorrect:

Watashi ga hanashinagara kare wa kiite imashita.

c) The actions must be SIMULTANEOUS, not consecutive. The following sentence is incorrect:

Arukinagara umi no naka ni ochimashita.

But the following are correct:

Gitaa o hikinagara uta o utaimasu.
Arukinagara hanauta o utaimashita.
Uta o utainagara yama o noborimashita.

B. PRACTICE

1. Unite the following with UCHI NI.

1) Amari ojama o shinai . . . kaerimashoo.

2) Tsumetai . . . biiru o nonde kudasai.

3) Wasurenai . . . kore o shite kudasai.

4) Taifuu ga konai . . . gakkoo o demasen ka?

5) Hito ga oozei atsumaranai . . . mado o shimemashita.

6) Yamashita san wa sono . . . kuru deshoo.

7) Asa . . . benkyoo shite hiru kara eiga ni ikimashita.

8) Nihongo ga mezurashii . . . takusan benkyoo shite kudasai.

9) Kotoshi . . . itariago o owarimasu.

10) Haha wa mikkakan mada kurai . . . okite gohan o tsukurimasu.

2. Unite the following phrases with UCHI WA.

1) Heta . . . yoku machigaemasu.

2) Haha ga kaeranai . . . soto ni denai de kudasai.

3) Asa hayai . . . mise ga aite imasen.

4) Yasumi . . . amari shigoto o shimasen deshita.

5) Nami ga takai . . . fune ga demasen.

6) Hito ga hanashite iru . . . shizuka ni shite kudasai.

7) Ame ga yamanai . . . kaerimasen.

8) Asa . . . totemo yoku harete imashita ga ima wa ame desu.

9) Inu no ko mo hito no ko mo chiisai . . . yoku nakimasu.

10) Wakai . . . benkyoo shite kudasai.

3. In the following use either UCHI NI or UCHI WA according to the meaning in each particular case.

1) Anata ga Nihon ni iru . . . Nihonjin ni natte kudasai.
2) Sono . . . kitto kaette kimasu yo.
3) Watashi no me no kuroi . . . ano hito o watashi no uchi ni iremasen. ('while my eyes are black' is a way of saying 'as long as I live')
4) Ano ko wa watashi ga owari made iwanai . . . minna wakarimashi-ta.
5) Watashi no migite ga aru . . . hataraite, hataraite hatarakimasu.
6) Okaasan ga waratte iru . . . okashi o torimashita.
7) Ooki san wa kyonen . . . yoku kimashita ga kotoshi wa mada kima-sen.
8) Basu ga konai . . . hayaku itte machimashoo.
9) Nihongo ga mezurashii . . . asa kara ban made benkyoo shimashi-ta ga ima wa shimasen.
10) Kaze o hikanai . . . hayaku umi kara agari nasai yo.

4. Connect the following with AIDA NI.

1) Inu ga gohan o tabete iru . . . hayaku toorimashoo.
2) Anata ga nemutte iru . . . kono shigoto o shimashita.
3) Watashi ga Furansu ni itte iru . . . ookiku narimashita ne.
4) Girisha ga yuumei datta . . . Rooma wa atarashii sekai o tsukutte imashita.
5) Shichi-ji kara ku-ji made . . . kaette kimasu.
6) Yamamichi o aruite iru . . . chikaku de tori no naku koe ga kiko-emashita.
7) Watashi ga shiranai . . . okane ga nakunarimashita.
8) Koko ni kuru . . . Yamashita san no okusan ni aimashita.
9) Watashi ga sono mise no mae de matte iru . . . tomodachi wa sono mise ni haitte tabako o katte kimashita.
10) 1955-nen kara 1966-nen made . . .1500 -nin no wakai hito ga ya-ma de shinimashita.

5. Connect the following with AIDA WA.

1) Hito ga gohan o tabete iru . . . shizuka ni suwatte i nasai.
2) Koochoo sensei ga iru . . . nemurimasen.
3) Anata ga nemutte iru . . . totemo shizuka de ii desu.
4) Girisha ga yuumei datta . . . Rooma wa amari yuumei ja arima-sen deshita.
5) Suki . . . warui tokoro ga miemasen.
6) Watashi ga sore o hanasanai . . . ano hito wa totemo genki deshi-ta.
7) Watashi ga rusu . . . iroiro arigatoo gozaimashita.
8) Rokuji kara shichijihan made . . . uchi ni imasen.
9) Watashi ga Yokohama ni itte ita . . . kono ko wa shizuka deshita ka?
10) Kookoo (abbrev. for kootoogakkoo) de benkyoo shite ita . . . mainichi kurushii hi ga tsuzukimashita.

6. Connect the following with either AIDA NI or AIDA WA as the meaning requires in each case.

1) Watashi ga Kanada ni iru . . . ii tomodachi ga dekimashita.
2) Sensoo . . . gohan o tabenai hi ga takusan arimashita.
3) Kono . . . taisetsu na hon o arigatoo gozaimashita.
4) Natsuyasumi . . . benkyoo shinakute wa komarimasu yo.
5) Samui . . . atsuku natte, atsui . . . tsumetaku naru mono wa nan desu ka?
6) Sonna koto o kangaete iru . . . dondon jikan ga tatte ikimasu yo.
7) Kono kaze ga fuite iru . . . hikooki wa demasen.
8) Watashi ga chotto mukoo ni itte iru . . . kodomo ga mienaku natta n desu.
9) Sensei ga soto o mite iru . . . kanningu o suru koto ga dekimasu.
10) Watashi no shiranai . . . jugyoo ga hajimatte imashita.

7. Change the first of the following pairs of clauses into NEGATIVES, and connect the two with either UCHI NI or UCHI WA as the meaning or the form demands in each particular case.

EXAMPLES: Ame ga furu dekakemashoo.
Ame ga furanai UCHI NI dekakemashoo.

Ame ga yamu dekakemasen.
Ame ga yamanai UCHI WA dekakemasen.

1) Yoru ni naru	dekakemashoo
2) Sanji ni naru	kaerimashita
3) Sensei ga kuru	tabemashoo
4) Okaasan ga miru	okashi o taberu
5) Jugyoo ga owaru	kyooshitsu o denai de kudasai
6) Tookyoo ga atsui	kita no kuni e kaette imashita
7) Ringo ga akai	tabete wa ikemasen
8) Isogashii	kite kudasai
9) Kaze ga fuku	to o hayaku shimete kudasai
10) Kodomo ga neru	rajio no suitchi o irenai de kudasai
11) Watashi ga kaette kuru	TV o mite wa ikemasen
12) Watashi ga wasureru	hanashimasu
13) Mado o kowasu	yame nasai
14) Kesu	hayaku kaite shimai nasai
15) Watashi no totta sakana ga shinu	umi ni hanashite yarimashita

8. Complete the following sentences using in each case either UCHI or AIDA, with or without NI, with or without WA, as each particular case demands.

1) Kaimono suru ( ) sukoshi matte kudasai.
2) Mada atsuku naranai ( ) oyogi ni ikimasen.

3) Kono shigoto wa kongetsu no ( ) dekinai deshoo.
4) Ryokoo shite iru ( ) zutto tenki ga yokatta.
5) Yuubinyasan wa 5-ji to 6-ji no ( ) kimasu.
6) Wasurenai ( ) nooto ni kaite oki nasai.
7) Sukoshi no ( ) shizuka ni shite ite kudasai.
8) Kyoo ashita no ( ) kaette kuru deshoo.
9) Ojiisan ga genki na ( ) minna de Nikkoo e ikimashoo.
10) Watashi wa sensoo no ( ) zutto inaka ni itte imashita.
11) Chotto minai ( ) zuibun ookiku narimashita ne.
12) Kaze o hiite iru ( ) soto e itte wa ikemasen.
13) Getsuyoobi kara mokuyoobi made no ( ) dame desu.
14) Watashi wa eiga o mite iru ( ) nemuku naru n desu.
15) Sore kara ni. sannen no ( ) zutto nyuuin shite imashita.
16) Asa no ( ) yoku benkyoo shimasu ne.
17) Rusu no ( ) uchi o tanomimasu.
18) Ashita asa no ( ) ame ga nokoru deshoo.
19) Shokuji no ( ) nido denwa ga kakatte kimashita.
20) Kangaete iru ( ) dandan wakatte kimashita.

9. Put the following verbs into the -NAGARA form.

Yomu	Shiraberu	Ireru
Omou	Toru	Arau
Warau	Suwaru	Suu
Kangaeru	Tojiru	Yasumu
Atsumeru	Taberu	Sawagu
Suru	Miru	Deru

10. Unite the following phrases using -NAGARA.

1) Aruku	taberu
2) Neru	miru
3) Miru	nomu
4) Warau	kuru
5) Ocha o nomu	hanashi o suru
6) Hana o miru	osake o nomu
7) Kodomo wa naku	hanashi o suru
8) Shizuka ni kangaeru	soto o miru
9) Hashiru	ooki na koe de yobu
10) Yasumu	shigoto o suru
11) Uta o utau	yama ni noboru
12) Shimbun o miru	gohan o taberu
13) Densha ni noru	sayonara o iu
14) Hikooki o oriru	booshi o furu
15) Hashiru	kutsu o haku

11. Unite the following phrases using -NAGARA if possible, or else some other convenient time word like TOKI or AIDA.

1) Kare wa nemuru	ooki na koe o dashita
2) Sensei ga hanashi o suru	seito wa nemuru
3) Chichi ga ooki na koe o dasu	watashi wa shita o miru
4) Watashi ga heya o deru	kare wa watashi o minakatta
5) Yukkuri aruku	iroiro kangaete miru

22.4 OTHER TIME EXPRESSIONS

Most of the Japanese time clauses explained up till now consisted of NOUNS with a time meaning, modified by some verb, adjective, qualitative noun, or other noun. These time nouns are the ones most frequently used in time clauses. Still, there are a few others which occur in daily speech, and we shall present here the most common of these.

22.4.1 ... TO DOOJI NI

DOOJI is a compound made up of: a) DOO, a word of Chinese origin equal to ONAJI 'same'; and b) JI, a word of Chinese origin equivalent to TOKI 'time'. Thus DOOJI means 'the same time'. Now, since ONAJI is preceded by TO when it is used with a word, it is natural for DOOJI to be linked by TO to the preceding word. And normally the particle NI is used after it.

Observe the following examples:

1. Watashi ga kaeru TO DOOJI NI chichi mo kaette kimashita.
   'AT THE SAME TIME that I came back, Father also returned.'
2. Eki ni tsuku TO DOOJI NI ame ga futte kimashita.
   'SIMULTANEOUSLY WITH my arrival in the station, it started to rain.'
3. Ooki na oto ga suru TO DOOJI NI omoi ishi ga ochite kita.
   'There was a loud noise and AT THE SAME TIME a large rock came falling down.'
4. Yamada san wa kekkon suru TO DOOJI NI Furansu e ikimashita.
   'Yamada went to France AT THE TIME he got married.'
5. Watashi wa gakkoo o sotsugyoo suru TO DOOJI NI kono kaisha ni hairimashita.
   'I entered this firm RIGHT UPON graduating.' or: 'I entered this firm THE SAME YEAR I graduated.'

6. Densha no doa ga aku TO DOOJI NI kodomotachi ga tobidashite kimashita.
   'IN THE SAME MOMENT that the train doors opened the children came jumping out.'

7. Watashi wa Inoue kun TO DOOJI NI tanjoobi o iwaimashita.
   'I celebrated my birthday AT THE SAME TIME that Inoue (celebrated his).'

Observe how TO DOOJI NI acts as one conventional phrase, so that it follows verbs with no intervening word. Also, it always follows the -U form of verbs, never the -TA form, even if the action occurs in the past.

DOOJI NI may also be used as a verb modifier, so that it would be used to translate the following: 'Don't do two things at once'; 'Both things happened simultaneously'; 'They both shouted at the same time'.

22.4.2 ... TABI NI

TABI means 'time', 'occasion' (as in 'every time I look . . .', 'each occasion on which I call upon . . .'. The word of Chinese origin which corresponds to TABI is the DO we have already seen in ICHIDO, NIDO, SANDO, etc. TABI NI always indicates a PLURAL meaning: 'on the OCCASIONS', 'the TIMES'; perhaps the reason for this is that it may be only an abbreviated expression for TABIGOTO NI 'every time', or perhaps because its similarity to TABIGOTO NI has given it, by association, a plural sense. At any rate, its English equivalents would most generally be either 'every time', or 'whenever'.

Consider the following:

1. Ano ko o miru TABI NI ookiku natte ite bikkuri shimasu.
   'EVERY TIME I see that boy I am surprised at how much bigger he's grown.'

2. Kamakura ni iku TABI NI tomodachi no uchi ni yorimasu.
   'WHENEVER I go to Kamakura I drop in to my friend's house.'

3. Tookyoo e itte miru TABI NI jidoosha ga ooku natte imasu.
   'EVERY TIME I go to Tokyo and look around I see more and more cars.'

4. Ano hito wa osake o nomu TABI NI ooki na koe de utaimasu.
   'WHENEVER he drinks rice-wine he sings in a loud voice.'

5. Obaasan wa uchi ni kuru TABI NI okashi o motte kite kureru no de daisuki desu.
   'I like Grandmother very much because WHENEVER she comes to our house she brings me goodies.'

6. Sensei wa jidoosha de dekakeru TABI NI kuruma o kowashite shimaimasu.
   'ANY TIME my teacher goes out in a car, he wrecks it.'

7. Sono kanashii hanashi o kiku TABI NI atama ga sukoshi hen ni narimasu.
   'WHENEVER I listen to that sad story, I get upset.'

8. Watashi wa atama ga warukute hito no namae o kiku TABI NI wasurete shimaimasu. 'I have a bad memory, and EVERY TIME I hear a person's name I (soon) completely forget it.'

9. Mukoo no to o akeru TABI NI watashi no heya no to ga ugoite hontoo ni urusai desu.
   'It's a real nuisance. EVERY TIME they open the door over there, the door to my room moves.'

10. Kono takai kusuri o nomu TABI NI genki ni narimashita.
    'WHENEVER I took this expensive medicine, I got well.'

Notice that the verb preceding TABI NI is always in the -U form, even if the action occurs in the past. TABIGOTO NI is not used as commonly as TABI NI.

22.4.3 ... TOTAN NI

TOTAN has the meaning of 'the very moment', 'the precise time'. The English equivalents would include 'just then', 'just as', and 'in the act of'. Observe that TOTAN is a noun.

Consider the following examples:

1. Sensei no heya ni haitta TOTAN NI yooji o wasurete shimaimashita.
   'THE MOMENT I got into the teachers' room I forgot what I went there for.'

2. Doa o aketa TOTAN NI naka kara neko ga tobidashite kimashita.
   'JUST AS I opened the door the cat jumped out.'

3. Ensoku kara kaette uchi ga mieta TOTAN NI tsukarete shimaimashita.
   'When I was returning from our outing I NO SOONER saw my house THAN I felt terribly exhausted.'

4. Watashi wa sono nioi ga shita TOTAN NI atama ga itaku narimasu.
   'My head starts to ache THE MOMENT there's that smell around.'

Notice that the verb before TOTAN is always in the -TA form. This corresponds to the sequence of the actions: something happens, and then immediately after another thing happens. Strictly speaking, TO DOOJI NI should be used only of SIMULTANEOUS actions, to distinguish it from TOTAN NI, but sometimes it is used like TOTAN NI to indicate an action following IMMEDIATELY AFTER another.

22.4.4 ... SHUNKAN NI

SHUNKAN has the meaning of 'second', 'instant', 'moment', and it is not much different from TOTAN. This should not unduly surprise or daunt the student; the very fact that there are so many English expressions of similar meaning (note the three given above for SHUNKAN) should help him realize that synonyms are a common occurrence in every language. Like TOTAN, SHUNKAN is always preceded by a -TA form of the verb.

Consider these examples:

1. Genkan ni haitta SHUNKAN NI chichi no ooki na koe ga kikoemashita.
   'THE INSTANT I came into the house I heard my father's loud talking.'
2. Neko wa ue kara ochita SHUNKAN NI shinde shimaimashita.
   'The cat died THE INSTANT it hit the ground.'
3. Sore o mita SHUNKAN NI minna odoroite shimaimashita.
   'THE MOMENT they saw it everyone was astonished.'
4. Watashi ga kodomo o mita SHUNKAN NI kodomo wa nigedashimashita.
   'THE MINUTE I looked at the child he scampered away.'

22.4.5 THE SUFFIX -CHUU

This suffix was mentioned in the Remarks of 12.3 in connection with time expressions and the use of NI, and it has been used since then in several Practice Exercise examples (e.g., GOZENCHUU, KYOOJUU, ICHINICHIJUU). Now, because -CHUU is the same as UCHI, a combination of NOUN + -CHUU is equivalent to a combination of NOUN + NO + UCHI (or AIDA). However, -CHUU can not be added to any and every noun. To help the student determine some rule in this matter we offer the following as a simple guide.

A: NOUNS THAT CAN BE COMPOUNDED WITH THE VERB SURU:

The expressions below are equivalent:		There is no corresponding compound with -CHUU here:
RYOKOO-CHUU	RYOKOO no AIDA	RYOKOO shite iru AIDA/UCHI
JUGYOO-CHUU	JUGYOO no AIDA	JUGYOO shite iru AIDA/UCHI
SHIKEN-CHUU	SHIKEN no AIDA	SHIKEN shite iru AIDA/UCHI
SENSOO-CHUU	SENSOO no AIDA	SENSOO shite iru AIDA/UCHI
SHIGOTO-CHUU	SHIGOTO no AIDA	SHIGOTO shite iru AIDA/UCHI
BENKYOO-CHUU	BENKYOO no AIDA	BENKYOO shite iru AIDA/UCHI
SETSUMEI-CHUU	SETSUMEI no AIDA	SETSUMEI shite iru AIDA/UCHI
SHOKUJI-CHUU	SHOKUJI no AIDA	SHOKUJI shite iru AIDA/UCHI
RUSU-CHUU	RUSU no AIDA	RUSU shite iru AIDA/UCHI
NYUUIN-CHUU	(not used)	NYUUIN shite iru AIDA/UCHI

B: OTHER TIME NOUNS THAT DO NOT COMPOUND WITH SURU:

YASUMI-CHUU	YASUMI no AIDA	
	YASUMI no UCHI	
GOZEN-CHUU	(not used)	
FUYU- JUU	FUYU no AIDA	
	FUYU no UCHI	
YORU- JUU	YORU no UCHI	None of these
(not used)	HIRU no UCHI	are used
"	ASA no UCHI	with SURU.
"	IMA no UCHI	
KYOO- JUU	KYOO no UCHI	
KONSHUU-CHUU	KONSHUU no UCHI	
RAIGETSU-CHUU	RAIGETSU no UCHI	
(not used)	KYONEN no UCHI	
"	ASHITA no UCHI	

From the present chart one can see that a compound with -CHUU is equivalent in meaning to a phrase with NO AIDA. Compare the following:

RYOKOOCHUU tenki ga zutto yokatta.
RYOKOO NO AIDA tenki ga zutto yokatta.

JUGYOOCHUU yoku chuui shite kudasai.
JUGYOO NO AIDA yoku chuui shite kudasai.

But: YORUJUU ha ga totemo itakatta.
YORU ha ga totemo itakatta.

Recall what was explained in 12.3; namely, that -CHUU or -CHUU WA indicate 'DURING the period'; whereas -CHUU NI or -CHUU NI WA indicate 'WITHIN the period' or 'AT A PARTICULAR MOMENT IN the period'. Compare:

JUGYOOCHUU WA yoku sensei no setsumei o kiite kudasai.
'During class listen carefully to the teacher's explanations.'

JUGYOOCHUU NI tori ga kyooshitsu no naka ni hairimashita.
'During the class a bird came into the classroom.'

Ashita wa GOZENCHUU rusu desu.
'Tomorrow I will be absent all morning.'

Ashita GOZENCHUU NI ukagatte mo yoroshii desu ka?
'May I call upon you tomorrow morning?'

22.5 NAGARA IN CONTRAST SENTENCES (for recognition)

	Machigatte i-	NAGARA	naoshimasen
	Isoide i-	NAGARA	hanashi o yamemasen
	Yonde i-	NAGARA	mada wakatte imasen
Ikenai to	shiri-	NAGARA	uso o tsukimashita
Warui to	shiri-	NAGARA	osake o yamemasen
Bimboo de	ari-	NAGARA	itsumo osake o nonde iru
Toshi ga	wakai	NAGARA	yoku yarimasu
Seikatsu ga	kurushii	NAGARA	hito ni shinsetsu ni shimasu
	Mazushii	NAGARA	totemo rippa na kata desu
	ZANNEN	NAGARA	watashi no make desu
	Gakusei	NAGARA	rippa na kotae desu
Kore wa	machigai	NAGARA	omoshiroi desu

REMARKS

1. Notice how the English word while can be used:

Simultaneity:

WHILE explaining to the policeman she fumbled in her handbag.
You might as well do it WHILE there is time.

Contrast:

WHILE I appreciate the honor, I just cannot accept that position.
NO NI indicates contrast explicitly WHILE NAGARA does not.

The Japanese NAGARA is very similar. Basically it indicates simultaneous action, but it can be used in sentences where a contrast is quite clear. It itself does not signal contrast; the idea comes from the two contrasting facts said to be simultaneous.

2. This material is labeled "For Recognition" because the use of NAGARA in these contrasting sentences is more common in written matter and formal speech. There are, however, some stereotyped phrases which are frequent in conversation, but these are not numerous. One of them is ZANNEN NAGARA 'while I am sorry', 'I feel regrets about it but . . . '.

3. Note the form: NAGARA is suffixed to verbs in their -I base Form, but to other words without any morphological changes.

4. When NAGARA is used in these cases it is not subject to the strict conditions that govern its use at other times (cf. p. 602).

5. Many nouns can be used with NAGARA in either of the two ways shown in the Frame:

bimboo NAGARA	gakusei NAGARA
bimboo de ARINAGARA	gakusei de ARINAGARA

The meaning is fairly much the same in either case, but still it might be said that when NAGARA follows a noun immediately the predicate that follows is, usually, a favorable one, and not an unfavorable one:

Kore wa machigai nagara, omoshiroi desu.

6. The English equivalents of the examples in the Frame:

1. It's wrong and still he doesn't correct it.
2. I'm in a hurry and still he keeps talking.
3. He's reading it but still he doesn't understand it.
4. While he knew it was wrong he still told a lie.
5. He knows it's bad and still he doesn't give up his sake.
6. He's not well off and still he's always drinking.
7. He's young but still he does a nice job.
8. His is a hard life and still he's kind to everyone.
9. He's a poor man but still a man of noble character.
10. Sad to say, I lost.
11. That's a fine answer for a student.
12. This is a mistake but still it's interesting.

VOCABULARY

LESSON 1

(A) soo desu ka?	(Oh) is that so?
aisukuriimu	ice cream
akeru	to open
anata	you
ano	that
ashita	tomorrow
basukettobooru	basketball
Beikoku 米国	America, U.S.A.
biiru	beer
booru	ball
Daibutsu 大仏	Great Buddha
depaato	department store
doa	door
Doitsu	Germany
e 絵	picture
ee	yes
eiga 映画	movie, film
eigo 英語	English
gaijin 外人	foreigner
geemu	game (chess, etc.)
Girisha	Greece
gitaa	guitar
-go 語	language
gohan ご飯	boiled rice, meal
hai	yes
hanashi 話	talk, conversation
hanasu 話す	to speak
hankachi/hankechi	handkerchief
hito 人	man, person
hon 本	book
hottodoggu	hot dog
Igirisu	England
iie	no
inki /inku	ink
Itarii, (Itaria)	Italy
iya	cf. iie
jamu sandoitchi	jam sandwich
-jin 人	-man
juusu	juice
ka	(question marker)
kabuki 歌舞伎	(Japanese classical drama)
kaku 書く	to write
kan	can, tin
kana	(Japanese syllabary)
kanji 漢字	(Chinese characters)
kau 買う	to buy
kiku 聞く	to hear, to listen; to ask
kinoo	yesterday
koohii	coffee
koorasu	chorus
kyoo	today
mada	yet
mado 窓	window
mainichi 毎日	everyday
miru 見る	to see, to look
miruku	milk
moo	already
Nihon (Nippon) 日本	Japan
nomu 飲む	to drink, to smoke
ookesutora	orchestra
osake お酒	(Japanese wine, rice wine)
pan	bread
raisukaree	rice curry
rajio	radio
ratengo ラテン語	Latin
rekoodo	(phonograph) record
sake 酒	cf. osake
sakkaa	soccer
-san (sama) (様)	Mr., Mrs., Miss...
sensei 先生	teacher, professor
shimeru	to shut, to close
Sheekusupia	Shakespeare
shimbun 新聞	newspaper
shoouindoo	show-window
sukiyaki すき焼き	(a Japanese dish)
sushi	rice cakes
suupu	soup
suutsukeesu	suitcase
taberu 食べる	to eat

tabitabi	often
taipuraitaa	typewriter
taoru	towel
teepu	tape
teepurekoodaa	tape-recorder
tegami 手紙	letter
tekisuto	text
terebi	television; TV set
tokidoki	sometimes
torakku	truck
watashi (watakushi) (私)	I
yomu 読む	to read
zasshi 雑誌	magazine

LESSON 2

ageru	to give, to raise
aruku 歩く	to walk
au 会う	to meet
banchi 番地	one's address, number
basu	bus
benchi	bench
boorupen	ball-pen
booto	boat
-chan	(fam. for -san)
dariya	dahlia
dasu 出す	to put out
dekakeru 出かける	to go out
densha 電車	electric train
deru 出る	to go out, to appear in
eki 駅	railway station
empitsu 鉛筆	pencil
ensoku 遠足	excursion
erebeetaa	elevator
esukareetaa	escalator
fune 船(舟)	ship
gaikoku 外国	foreign country
gakkoo 学校	school
gorufu	golf
gura(u)ndo	ground
hairu 入る	to enter
hanami 花見	flower-viewing
heya へ屋	room
hikooki 飛行機	airplane
honya 本屋	bookshop, bookstore
hoomu	platform; home
hoteru	hotel
iku 行く	to go
ireru 入れる	to put in
jetto	jet
jettoki ジェット機	jet airplane
ji 字	character, letter
jidoosha 自動車	car, automobile
jitensha 自転車	bicycle
kaban	bag, handbag
kaeru 帰る	to come back
kaimono 買物	shopping
kaisha 会社	company, firm
kane 金	cf. okane
karendaa	calendar
kariru 借りる	to borrow
kasu 貸す	to lend
keeburu kaa	cable-car
keeki	cake
kesa	this morning
kodomo 子供	child
koko	here
kokuban 黒板	blackboard
kono	this
kuni 国	country, nation
kurabu	club
kureru	to give
kurisumasukaa-do	Christmas-card
kuru (kimasu) 来る	to come
kyandee	candy
machi 町	town
made	until; up to
michi 道	road, way
mise 店	shop
miseru 見せる	to show

morau	to receive
naka 中	inside
namae 名前	name
narau 習う	to learn
nekutai	necktie
noboru 上(登)る	to climb
nooto	note, notebook
noru 乗る	to ride, to get on (train, bus . . .)
okane お金	money
oku 置く	to put
orugan	organ
oshieru 教える	to teach
ototoi	(the day) before yesterday
paatii	party
pai	pie
paipu	pipe
poketto	pocket
posutaa	poster
ragubii-booru	rugby-ball
raitaa	lighter
-san 山	Mount- . . .
sampo 散歩	walk
seito 生徒	student
shatsu	shirt, undershirt
sono	that
soto 外	outside
Suisu	Switzerland
sukeeto	skating
sukii	skiing
sukuutaa	scooter
supiikaa	speaker
takushii	taxi
-tawaa	tower
teeburu	table
tomodachi 友だち	friend
tonneru	tunnel
toranku	trunk
uchi	house
uru 売る	to sell
yama 山	mountain
Yooroppa	Europe

LESSON 3

asobu 遊ぶ	to play
bataa	butter
beesubooru	baseball
biru	building
bokushingu	boxing
chiizu	cheese
chooku	chalk
damu	dam
fude 筆	writing brush
futtobooru	football
hako 箱	box
hana 花	flower
hashi	chopsticks
hataraku 働く	to work
hiragana	(the Japanese cursive syllab-ary)
inu 犬	dog
issho ni	together
isu	chair
itsumo	always
iyahoon(-foon)	earphone
jikkenshitsu 実験室	laboratory
kagi	key
kami 紙	paper
kane 金	metal
katakana	(square Japanese syllabary)
ki 木	tree, wood
koko	here
kookuubin 航空便	air-mail
kooto	coat
koshiraeru	to manufacture
kotoshi	this year
mannenhitsu 万年筆	fountain pen
me 目	eye
midori 緑	green
neko	cat
ningyoo 人形	doll

niwa 庭	garden	sukaafu	scarf
okaasan	mother	sukaato	skirt
omocha	toy	supuun	spoon
oobaa	overcoat	tatemono 建物	building
ootobai	motorcycle (autobike)	tateru 立(建)てる	to build, to set up
otoosan	father	tatoeba	for example
pikunikku	picnic	te 手	hand
posutaakaraa	poster-color	tetsu 鉄	iron
purasuchikku	plastics	too 塔	tower, pagoda
roketto	rocket	tsukue 机	desk
Roomaji ローマ字	Roman letters	tsukuru 作る	to make
seruroido	celluloid	tsutsumu 包む	to wrap (in)
shitagi 下着	underwear, under-shirt	uuru	wool
		yasumu 休む	to rest
soretomo	or	yotto	yacht

LESSON 4

akai 赤い	red	doraibu	drive
ame 雨	rain	dorama	drama
aoi 青い	blue, pale	fuben 不便	inconvenient, unhandy
are	that		
Arupusu	Alps	fukuzatsu 複雑	complicated
asa 朝	morning	furui 古い	old
asatte	day after tomorrow	genki 元気	vigor, good health
asoko	that place, over there	genshi 原子	atom
		gimu 義務	duty, obligation
atarashii 新しい	new	gogo 午後	afternoon
atatakai 暖かい	warm	hashi 橋	bridge
atsui 暑(熱)い	hot	heiwa 平和	peace
bakudan 爆弾	bomb	henka 変化	change
benri 便利	handy, convenient	heta	unskilful, awkward
booeki 貿易	trade	hiroi 広い	wide, large
butsuri 物理	physics	hoshi 星	star
byooki 病気	sickness	ichiryuu 一流	first rate, top-ranking
chiisai 小さい	small		
chiisa (na)	small	ii	good
-choo 長	head of (a school, an institution)	ima 今	now
		ippai 一杯	full
Chuukyoo 中共	Communist China	ippan 一般	general, common
daigaku 大学	university	iro 色	color
daisuki 大好き	very fond of	joozu	skilful, clever
dempoo 電報	telegram	jugyoo 授業	class
denwa 電話	telephone	kaigi 会議	meeting, conference

kami 髪	hair
kanemochi 金持	rich man
kankei 関係	relation
kantan 簡単	simple, easy
kawa 川	river
kembutsu 見物	sightseeing
kiboo 希望	hope, desire
kiiroi 黄色い	yellow
kimono 着物	dress
kirai	distasteful, disagreeable
kirei	nice, beautiful
ko 子	child
kokusai 国際	international
komakai 細かい	detailed
konkuri	concrete (cement)
kooba 工場	factory
koochoo 校長	principal of a school
koofuku 幸福	happiness
koojoo 工場	factory
koosei 構成	structure
kootsuu 交通	traffic
kore	this
kotoba 言葉	language, word
kurai 暗い	dark
kuroi 黒い	black
mae 前	before; in front of
makka 真赤	deep red, completely red
makkura 真暗	completely dark
makkuro 真黒	completely black
mannaka 真中	right in the middle
massao 真青	completely blue
masshiro 真白	completely white
megane 眼鏡	glasses, spectacles
minshu shugi 民主主義	democracy
mondai 問題	problem
mukoo 向こう	over there, opposite (side)
mura 村	village
musuko	son; boy
muzukashii	difficult
nichijoo 日常	daily
okashi お菓子	cake; sweets
okashii	odd, strange
okusan 奥さん	wife
omoshiroi	interesting; funny
onna 女	woman
ookii 大きい	big
ooki (na)	"
Oosutorari(y)a	Australia
ooyoo 応用	(practical) application
osoi	slow; late
otoko 男	man, male(person)
otoko no ko 男の子	boy
purezento	present, gift
robotto	robot
roodoo 労働	work, labor
ryokoo 旅行	trip
ryooji 領事	consul
sairen	siren
samui 寒い	cold
semai 狭い	narrow
shigoto 仕事	work, job
shimbunsha 新聞社	newspaper office
shiroi 白い	white
shita 下	lower part, under
Shopan	Chopin
-shugi 主義	system, an ism
soba 側	near, side
soko	there
soogo 相互	mutual, reciprocal
sore	that
suki 好き	to one's liking
taisetsu 大切	important
taishuu 大衆	the masses, the multitude
taiya	tire
takai 高い	high
tera 寺	Buddhist temple
(otera) (お寺)	" "
terebi(jon)	television
tokei 時計	watch
tokoro 所	place
tooi 遠い	far, distant
tsumaranai	uninteresting
ue 上	upper part; on
umi 海	sea
ura 裏	back; reverse side
ushiro 後	back; behind

utsukushii 美しい	beautiful
warui 悪い	bad
yasashii 優しい やさしい	gentle; easy
yasui 安い	cheap
yawarakai 柔かい	soft
yoi 良い	cf. ii
yooso 要素	essential element, important factor
yukai 愉快	pleasant
yuumei 有名	famous

LESSON 5

achira	there
*aitsu	that fellow, that guy
ane 姉	elder sister
ani 兄	elder brother
anna	such; like that
aru	to be
arubaito (Arbeit)	part-time work, side-work
atchi	cf. achira
benjo 便所	toilet
bosu	boss
byoonin 病人	sick person
chesu	chess
chichi 父	(one's) father
dare	who
dekki	deck
dochira	which, where, who
*doitsu	who
doko	where
donata	who (polite)
donna	what kind of
dono	which, what
dore	which
dotchi	cf. dochira
fasshonshoo	fashion-show
gaido	guide
gakusei 学生	student
garasu	glass
gasu	gas
gomu	gum; (India) rubber
hae	a fly
haha 母	(one's) mother
hajimeru 始める	to begin
hanabi 花火	fireworks
hooru	hall
imooto 妹	(one's) younger sister
inki	ink
iru	to be (persons)
itsu	when
jazu	jazz
jinja 神社	(Shintoo) shrine
-kai 会	meeting; party; association
kanariya	canary
kankoo 観光	sightseeing
kanojo 彼女	she
karaa-terebi	color-television
kare 彼	he
kazoku 家族	family
kingu	king (cards)
kochira	here, this (side)
*koitsu	this fellow
kokutetsu 国鉄	national railway(s)
*konata	I
konna	such; like this
kotchi	cf. kochira
kuiin	queen (cards)
kurasu	class
kurasukai クラス会	class-meeting
kyoodai 兄弟	brother(s)
kyuujoo 宮城	the Imperial Palace
matchi	matches
mono 物	thing
nado	etc.
nan(i) 何	what
niisan 兄さん	elder brother
obaasan	grandmother

obasan	aunt
ojiisan	grandfather
ojisan	uncle
okyakusan お客さん	visitor, guest
onna no ko 女の子	girl
oosama 王様	king
*ore	I
oriru 降りる	to get down; to get off
otooto 弟	(one's) younger brother
raion	lion
renshuu 練習	practice
riidaa	leader; reader
risaitaru	recital
ryokan 旅館	inn
sakura 桜	cherry tree
saru	monkey
seerusuman	salesman
shiken 試験	examination
shinrui 親類	a relative
shoo	show
*soitsu	that fellow
sochira	there, you
*sonata	you
sonna	such; like that
sotchi	cf. sochira
sumoo	(Japanese wrestling)
supiichi kontesuto	speech contest
taipisuto	typist
take 竹	bamboo
tomato	tomato
torampu	cards
undookai 運動会	athletic meeting, sports day
yaoya やお屋	greengrocer's (shop)
yuubinkyoku 郵便局	post office
zoo 象	elephant

LESSON 6

Aruzenchin	Argentina
atama 頭	head
benkyoo 勉強	study
chigau 違う	to differ
chiimu	team
chikai 近い	near
Choosen 朝鮮	Korea
daikirai (na)	very disagreeable, abominable
doo	how
Furushichofu	Khrushchev
hajimaru 始まる	to begin
hana 鼻	nose
hayai 早(速)い	early; fast
hi 日	day; sun
hikui 低い	low
hiru 昼	noon
hitsuyoo (na) 必要	necessary
hoshii	desirable, yearned for
ikaga	how
isogashii 忙しい	busy
joobu (na) 丈夫	healthy, strong
kaaneeshon	carnation
kaeri 帰り	return
kasa	umbrella
kata 方	person
keshiki 景色	scenery
kippu 切符	ticket
kisha 汽車	(steam) train
koe 声	voice
kokoro 心	heart, mind
koto 事	thing
kuruma 車	car, vehicle; wheel
kutsu	shoes
kyonen 去年	last year
me 目	eye
mizu 水	(cold) water

nagai 長(永)い	long
-nai	not . . .
nigiyaka (na) (賑やか)	lively, bustling
ocha お茶	tea
omoi 重い	heavy
oneesan お姉さん	elder sister
oniisan お兄さん	elder brother
Oosutori(y)a	Austria
rainen 来年	next year
raishuu 来週	next week
sakana	fish
sake 酒	cf. osake (voc. 1)
seetaa	sweater, jersey
sei (se) 背	height (of a person)
shinsetsu (na) 親切	kind, obliging
shizuka (na) 静か	quiet
soo	this way, so
sora 空	sky
suru (shimasu)	to do
sutampu	stamp; postmark
tenki 天気	weather
tsuyoi 強い	strong
waishatsu	(white) shirt
yaru	to do
~~yasumu~~ 休む	to rest
yoru 夜	night
yowai 弱い	weak

LESSON 7

akarui 明るい	bright, light
amai 甘い	sweet
asai 浅い	shallow
betto	bed
byooin 病院	hospital
Chaachiru	Churchill
chanoma 茶の間	living room, parlor
chiru 散る	to fall, to be scattered
chuugaku (chuugakkoo) 中学(中学校)	middle school
dokushin 独身	single, unmarried
ehon 絵本	picture book
fukai 深い	deep
furu 降る	to fall (rain, . . .)
fusegu 防ぐ	to defend; to prevent
futon	Japanese mattress, quilt
fuyu 冬	winter
hashiru 走る	to run
heiki (na) 平気	unconcerned, calm
heitai 兵隊	soldier
heru 減る	to decrease
hosoi 細い	thin
-in 員	member of . . .
iru 要る	to be necessary, to be needed
isha 医者	doctor, physician
iu 言う (yuu)	to say, to tell
jibiki 字引	dictionary
jochuu 女中	maid-servant
jootoo (na) 上等	first class, good quality
kaachan	(fam. for "okaasan")
kagiru 限る	to restrict, to limit
kaishain 会社員	a company employee
karui 軽い	light, not heavy
kawaii	lovely
kayou 通う	to go to and from, to commute
keru	to kick
kesshin 決心	determination, resolution
ki 気	feeling, spirit
kiru 着る	to wear
kiru 切る	to cut
kokku (san)	cook
kooen 公園	park

-kun 君	Mr. (only used for boys)
kyarameru	caramel
kyookasho 教科書	textbook
kyooshitsu 教室	class-room
maajan	mah-jongg (game)
mairu 参る	to go, to come (humble)
majime (na)	serious; earnest
marui 丸い	round
mazui	distasteful; un-skillful
mikan	orange
minna (mina) (皆)	all, everybody, everything
motsu 持つ (motte iru)	to have, to hold
neru 寝る	to sleep, to lie down
nugu 脱ぐ	to take off (clothes, shoes, ...)
nuku 抜く	to pull out
nurui	tepid
oboeru 覚える	to learn by heart
oboete iru	to remember
ochiru 落ちる	to fall
ofuro	hot bath
oishii	tasty
ojoosan お嬢さん	young lady, miss
omou 思う	to think
otera お寺	cf. tera (v.4)
painappuru	pineapple
peeji	page
purattohoomu	platform
rekishi 歴史	history
ringo	apple
sarada	salad
saru 去る	to leave, to depart; to pass
shaberu	to chatter, to talk
shawaa	shower
shiku 敷く	to spread, to pave
shimeru 湿める	to become damp
shinamono 品物	things, articles
shinu 死ぬ	to die
shiru (shitte iru) 知る	to know
shooji 障子	Japanese sliding door
sooji 掃除	cleaning
suberu	to slide, to slip
suppai	sour, acid
sukoshi 少し	a little
sumu (sunde iru) 住む	to live, to dwell
suu 吸う	to inhale, to smoke
suugaku 数学	mathematics
-tachi	(suffix for plural)
tatsu 立(建)つ	to stand up
teru 照る	to shine (sun, moon..)
to 戸	door
toosan	(fam. for "otoo-san")
toosuto	toast
toru 取る	to take
tsugu 継ぐ	to succeed (a person) to the property
tsukau 使う	to use
tsuku 着く	to arrive
tsumetai 冷たい	cold
tsutomeru 勤める	to be employed
uma 馬	horse
wakai 若い	young
watashitachi	we
yobu 呼ぶ	to call
yoofuku 洋服	western clothes
yuukan 夕刊	evening paper

LESSON 8

abunai	dangerous
adobaruun	an ad balloon

agaru 上(揚)がる	to go up, to rise
ai 愛	love
aji 味	taste
akusento	accent, stress
akushu 握手	handshaking
annai 案内	guidance
ashi 足	foot
ashioto 足音	sound of footsteps
basugaisha バス会社	(basu no kaisha) bus company
bentoo 弁当	lunch taken in a box
beru	bell
biyahooru	beerhall
bunshoo 文章	sentence, writing
dekiru	can, to be able; to be done
fuku 服	dress
gaishutsu 外出	going (being) out
genkan 玄関	entrance, front
ha 葉	leaf
hamu	ham
haru 春	spring, spring-time
hen 変	strange
hidoi	harsh, rough, terrible
hiku 引(弾)く	to pull; (to play)
imi 意味	meaning
inaka	countryside
iya (na)	unpleasant
ka 課	lesson
kaidan 階段	staircase
kakkoo	shape, form
kanji 感じ	feeling
kanjiru 感じる	to feel
kao 顔	face
karada 体	body
kekkon 結婚	marriage
ken 県	Jap. Prefecture
kikoeru 聞こえる	to be heard
kikoku 帰国	ruturn to one's country
kimochi 気持	feeling, mood
kinjiru 禁じる	to forbid
kitaku 帰宅	homecoming, return to one's home
koochi	coach (sports)
kubetsu 区別	difference, distinction
kusai 臭い	ill-smelling, stinking
kyatchaa	catcher
mane	imitation, mimicry
matsu 待つ	to wait
mieru 見える	to be seen
mijikai 短い	short
mookeru	to make profit, to earn
mootaa-puuru	motor pool
nagamochi (ga suru) 長持ち(がする)	to wear long, to last long
nagareru 流れる	to flow
naikaku 内閣	Cabinet, Ministry
naku 泣(鳴)く	to cry
narabu 並ぶ	to stand in a line
naru 成る	to become
natsu 夏	summer
nedan 値段	price
nigiru 握る	to grasp, to grip; to shake (hands)
niku 肉	flesh; meat
ningen 人間	human being
nioi	smell, odor
nyuukoo 入港	entry (into port), docking
(o) furoba	bath-room
oto 音	sound, noise
oya 親	parents
pitchaa	pitcher
rippa (na) 立派	excellent, nice, fine
ryuukoo 流行	fashion (able); vogue; prevailing
sagasu 捜す	to look for
saka 坂	slope
saku 咲く	to bloom
sasu	to point at
shima 島	island
shina 品	cf. shinamono (v. 7)
shinjiru 信じる	to believe

shitsuboo 失望	despair; disappointment
shizumu 沈む	to sink, to go down
shookai 紹介	introduction, presentation
shoototsu 衝突	clash, collision
soodan 相談	consultation, talk
soshite	and, then, now
su 巣	nest
suwaru	to sit down
taiin 退院	leaving hospital
taisuru 対する	to face, to front
tamago 卵	egg
tamesu	to test, to try
tayori	news
tobu 飛ぶ	to fly
toku 得	profit, gain
tomaru 止まる	to stop
tonari 隣	neighbor
toochaku 到着	arrival
Tookyoo-to 東京都	Tokyo city
tooru 通る	to pass
toranjisutaa	transistor-radio
tori 鳥	bird
tsuujiru 通じる	to pass; get through, to be understood
uku 浮く	to float
umareru 生まれる	to be born
wakaru	to understand
yakyuu 野球	base-ball
yubi 指	finger
yuushoku 夕食	dinner
zonjiru 存じる	to know (polite)
zutsuu 頭痛	headache

LESSON 9

akachan 赤ちゃん	baby
atsumaru 集まる	to gather, to come together
bifuteki	(beef) steak
booshi 帽子	hat
chikin raisu	chicken & rice
choodai	please, give me
chotto	a little bit
chuui 注意	attention
daiji 大事	important
damaru 黙る	to be silent
dooka	please
doozo	please
ebi	lobster, prawn, shrimp
fukushuu 復習	repetition, review
-furai	fry; fried
furoba ふろ場	cf. ofuroba (v. 8)
gomen ご免	pardon me
gomendoo	excuse me for the trouble
goran	to look at (honorific)
hagaki 葉書	postcard
hambaagu	hamburger
harau 払う	to pay
hatsuon 発音	pronunciation
henji 返事	answer
hirugohan 昼ご飯	lunch
irashite	(alternat. form for "irasshatte")
irassharu	to be, to go, to come (honorific)
jikken 実験	experiment
kaki	persimmon
karee raisu	curry & rice
katsudon	(a Japanese dish)
keisan 計算	calculation, accounts
kenkyuu 研究	research
kikai 機械	machine
kimi 君	you (familiar)
kitanai	dirty, soiled
kitte 切手	stamp
koocha 紅茶	black tea

koshikakeru 腰掛ける	to sit down (in chair)	potaaju	potage
kudasaru 下さる	to give (polite) -give me ...	riyoo 利用	use
menyuu	menu; bill of fare	satoo 砂糖	sugar
moo ichido もう一度	again, once more	sentaku 洗たく	laundry
nasaru	to do (honorific)	shashin 写真	picture, photograph
neechan	cf. "oneesan", (v. 6)	shio 塩	salt
nyuuin 入院	go to hospital	shitsumon 質問	question
oide お出で	come; go; be	shitsurei 失礼	impoliteness; excuse me
okarada お体	cf. karada (v. 8)	shooshoo 少々	a little
okashiya お菓子屋	sweet shop, candy store	shukudai 宿題	homework
okiru 起きる	to get up	suika	watermelon
okuru 送る	to send	sumimasen 済みません	excuse me
omiyage	souvenir, present	tadaima	right now
omuraisu	(a dish of omelet and rice)	tendon	(a bowl of rice with fried fish)
otootosan 弟さん	cf. otooto (v. 5)	uketoru 受取る	to receive, take
oyakodomburi 親子どんぶり	(a bowl of rice with chicken & eggs)	usui 薄い	thin (paper)
pataan	pattern	utsu 打つ	to hit, to shoot; to send (telegram)
		wasureru 忘れる	to forget
		yuku 行く	cf. iku (v. 2)

LESSON 10

akiru 飽きる	to grow tired, weary of	hirou 拾う	to pick up
apaato	apartment house	ikeru 行ける	can go; good, not bad
arau 洗う	to wash	ikiru 生きる	to live, to be alive
arigatoo	thank you	imootosan 妹さん	cf. "imooto" (v. 5)
asu	cf. "ashita" (v. 1)	kabe 壁	wall
atsumeru 集める	to bring together, to collect	kaeru 変(換·代·替)える	to change
baka	fool, stupid	kagu	to smell, to sniff
boiraa	boiler	kaiwa 会話	conversation
buta 豚	pig	kakaru 掛かる	to be hung on; to take, to require
butsu	to beat, to strike	kakeru 掛ける	to hang; to sit down; to impose ... on ...
doomo	how; (very) much; really	katsu 勝つ	to win
eru (uru) 得る	to get, to obtain; can		
ginkoo 銀行	bank		
hiitaa	heater		

kekkoo 結構	excellent, fine
kenka	fight, quarrel
kire 切れ	cloth, scrap
kitto	surely
komaru 困る	to be distressed, to be in trouble
kuu 食う	to eat (very colloquial)
maku 巻く	to roll up, to coil
manga 漫画	cartoon;comic film
moshi moshi	hullo, hello
muda	useless, futile
muku 向く	to turn one's head, to face
muri 無理	unreasonable, excess
na	do!, do it (short for "nasai")
-na	don't!
nareru 慣れる	to get used to
negai 願い	cf. onegai
nemui 眠い	sleepy
nemureru 眠れる	can sleep
nemuru 眠る	to sleep
niau 似合う	to suit, to fit well
niou	to smell, to scent
nuu 縫う	to sew
ohiru お昼	cf. "hiru" (v. 6)
oishasan お医者さん	cf. "isha" (v. 7)
okaasama	cf. "okaasan" (v. 3)
okuni お国	cf. "kuni" (v. 2)
onegai お願い	request
oogoe 大声	loud voice
oru 折る	to break; to fold
osoraku 恐らく	perhaps; most probably
osuki お好き	cf. "suki" (v. 4)
otazune お尋ね	question; search
otosu 落す	to drop, to let fall
ouchi	cf. "uchi" (v. 2)
oyobu 及ぶ	to reach, to come up to
oyogu 泳ぐ	to swim
raamen	(a dish)
rajieetaa	radiator
ramboo (na) 乱暴	violent, rude
sasou 誘う	to invite
sentakumono 洗たく物	the wash, the laundry
setsumei 説明	explanation
shitau 慕う	to yearn for, to love dearly
-shitsu 室	-room
sodatsu 育つ	to grow up, to be brought up
suru	to rub
susumeru 進める	to promote, to push on
susumu 進む	to proceed, to advance
tabemono 食べ物	food
tabun 多分	probably, perhaps
tamotsu 保つ	to keep, to preserve
tasu 足す	to add
tempura (天ぷら)	(Japanese fry: fritter)
tojiru 閉じる	to close, to shut
toku 解く	to untie, to solve
tomeru 止める	to stop, to put a stop to
tsukareru 疲れる	to get tired
ukagau 伺う	to ask; to visit
ureshii	glad; happy
utau 歌う	to sing
warau 笑う	to laugh
yorokobu 喜ぶ	to be glad, to rejoice
yoru 寄る	to approach, to drop in
you 酔う	to get drunk; to become sick (train, bus, . . .)
zeitaku (na)	luxurious

LESSON 11

Word	Meaning
aa	that way
aku (aite iru)	to be opened
amari 余り	(not) very much; too much
ame	wheat gluten, candy
anoo (ano)	listen, look here, I say
awateru	to be confused
basudai バス代	bus-fare
bisuketto	biscuit
biwa	loquat (a fruit)
botan	button
buji 無事	safe, without mishap
-byoo 秒	seconds
-chin 賃	-fare, -rent
chuugakusei 中学生	student of "chuu-gaku"
daibu 大分	quite, considerably
daigakusei 大学生	university student
denkyuu 電球	electric bulb
denshachin 電車賃	carfare
donogurai	about how much
doregurai	about how much
-en 円	yen
fukasa 深さ	depth
-fun 分	minutes
fuutoo 封筒	envelope
geppu 月賦	monthly install-ment
go 碁	(a Japanese game)
-goto ni	every; whenever
gurai (kurai)	about; . . . or so
han 半	half-
hijoo ni 非常に	very much; exceed-ingly
hitotsuki 一月	one month
hodo	as much as
hontoo (ni) 本当	truth; really
hotondo	almost
ichinen 一年	one year
ichinichi 一日	a day; the whole day
iku 幾	("counter") how many
ikura	how much
ikutsu	how many
iroiro	various, several
ishi 石	stone
isogu 急ぐ	to hasten
itai 痛い	painful
jikan 時間	hour; time
jimuin 事務員	office clerk
Jinguu 神宮	a (big) Shintoo shrine
jinkoo 人口	population
joobusa 丈夫さ	strength, good health
joodan 冗談	joke
joozusa	skill, cleverness
kaaten	curtain
kanarazu 必ず	certainly, surely
kanari	considerably, fair-ly
kangae 考え	thought, idea
keesu	case
kishachin 汽車賃	train fare
koinu 小犬	little dog; puppy
konogoro	now, nowdays; lately
koo	this way, in this manner
kookoosei 高校生	student of "koo-toogakkoo"
kootoogakkoo 高等学校	senior high school
kotaeru 答える	to answer
kumi 組	group, team, class
kurai	cf. gurai
kureyon	crayon
kusuri 薬	medicine, drug
kutsushita	socks
kyuukoo 急行	express train
kyuukooken 急行券	express ticket
kyuuryoo 給料	wages, salary

ma 間	room; moment of time
machigaeru 間違える	to mistake
machigau 間違う	to be mistaken
mai-asa 毎朝	every morning
mai-toshi 毎年	every year
mai-tsuki 毎月	every month
masuto	mast
matsu 松	pinetree
mimi 耳	ear
minato 港	harbor
mitsukeru 見付ける	to find
moo hitori もう一人	one more (person)
moo hitotsu もう一つ	one more (thing)
moo sukoshi もう少し	a little more
motto	more
musume 娘	daughter; girl
naisho 内証	secret
nagasa 長さ	length
nakanaka 中々	(with affirm.: rather, fairly, highly. With negat.: contrary to expectation)
naku 泣く	to cry; to weep
nan 何	("counter") how many
nansai 何才(何歳)	how old, what age
nashi	pear
oji	cf. "ojisan" (v.5)
-oki ni	every other
omosa 重さ	weight
owaru 終る	to finish
pachinko	(a pinball game)
ramune	lemonade
reshiibaa	receiver
Rosuanjerusu	Los Angeles
ryookin 料金	fee, charge
-sai 才(歳)	-years old
sakuban 昨晩	last night (evening)
sararii	salary
seisho 聖書	Holy Bible
sekken	soap
shinchoo 身長	stature, height
soketto	socket
sonna ni	so, like that, (not) very
sootoo 相当	a fair amount; suitable; fair
sore hodo	so much, that much; (not) very
-soroi	set, suit; table service
taihen 大変	very; awfully; horrible
taijuu 体重	a person's weight
taisoo 大層	very, very much
takasa 高さ	height
takusan	a lot, many
tama 玉	ball
tamanegi	onion
tashika 確か	probably, undoubtedly
tashika ni 確かに	certainly, surely
tokubetsukyuukoo 特別急行	superexpress (train)
unchin 運賃	freight (rates)
unten 運転	driving (a car)
yaku 約	about, approximately
yamu	to stop (rain, snow . . .)
-yuki 行き	going to, bound for
zehi 是非	by all means
zembu 全部	all, the whole
zenzen 全然	entirely; (not) at all
zoori	(Japanese sandals)
-zutsu	every; for each one

LESSON 12

Japanese	English
aida 間	interval, space; between, among
aisatsu	greeting
aki 秋	autumn, fall
arubamu	album
asahan 朝飯	breakfast
asuko	cf. asoko, (v. 4)
ato 後	after; afterwards
-buri	after a period of; for the first time since
cha 茶	cf. ocha, (v. 6)
choodo	just
-chuu 中	during; in; all over
dai-(number) 第	number..; the ... -th
daitai 大体	generally; as a whole
doyoo (bi) 土曜(日)	Saturday
e	oh; yes; what?
ehagaki 絵葉書	postcard
eigyoo 営業	business
fukuro	(paper) bag
futsuu 普通	normal (ly), regular (ly)
(number) gatsu 月	(names of months)
getsuyoo (bi) 月曜(日)	Monday
gomisa	Holy Mass
goro	about; ... or so
gozen 午前	morning (before noon)
hajime 初め	beginning
hajimete 初めて	for the first time
hatsuka 二十日	20th (of month); 20days
hidari 左	left (side)
hiruhan 昼飯	cf. hirugohan, (v. 9)
hisashiburi 久しぶり	(for) a long time
hitori, futari, sannin 一人，二人，三人	one person, two persons, three persons
honjitsu 本日	today
ichijitsu 一日	first day of month
iisutaa	Easter
ima 今	now
issakujitsu 一昨日	cf. ototoi, (v. 2)
issakunen 一昨年	cf. ototoshi, (v. 12)
jibun 自分	oneself
juubun 充分(十分)	enough
kayoo (bi) 火曜(日)	Tuesday
kiku 菊	chrysanthemum
kinyoo (bi) 金曜(日)	Friday
komban 今晩	this evening, tonight
kondo 今度	this time; the next time
kongetsu 今月	this month
konnichi 今日	today; nowadays
konshuu 今週	this week
konya 今夜	tonight
koppu	glass (cf. water, wine ...)
kotae 答え	answer
kyookai 教会	church
membaa	member
mokuyoo (bi) 木曜(日)	Thursday
myoogonichi 明後日	cf. asatte, (v. 4)
myoo-(nichi, asa, ban) 明(日・朝・晩)	next (day, morning, evening)
natsuyasumi 夏休み	summer holidays
naoru 直る	be cured, be repaired
neesan 姉さん	cf. oneesan, (v. 6)
nichiyoo (bi) 日曜(日)	Sunday
nyuugaku 入学	entrance into a school

omatsuri お祭	festival
omiya お宮	Shintoo shrine
onsen 温泉	hot spring
oozei 大勢	a crowd of people
oshimai	end, close
oshoogatsu お正月	New Year; January
ototoshi	2 years ago
owari 終り	end
oyogi 泳ぎ	swimming
raigetsu 来月	next month
Rinkaan	Lincoln
saku(-nen,-jitsu) 昨(年・日)	last (year, day)
sarai(-nen, -getsu, -shuu)	(year, month, week) after the next
sengetsu 先月	last month
sensen(-shuu, -getsu) 先々(週・月)	(week, month) before the last
senshuu 先週	last week
sensoo 戦争	war
shibaraku	for some time; for a while
shimaru 締まる	to be shut, closed
shokuji 食事	meal
shuukan 週間	week(period)
sorosoro	slowly, little by little
sotsugyoo 卒業	graduation from school
-sugi 過ぎ	past, after
sugiru 過ぎる	to pass; to do (to be) in excess
sugu	immediately; right (here)
suiyoo(bi) 水曜(日)	Wednesday
taifuu 台風	typhoon
toogyuu 闘牛	bullfight
toshi 年	year; age
tsuitachi	1st day of month
tsuki 月	moon;(month)
tsuyu	(the rainy season)
tsuzukeru 続ける	to continue, keep doing
wataru 渡る	to cross(river, sea, bridge)
yameru (止める)	to stop doing
yasumijikan 休み時間	recess, rest
yoku(-asa, -jitsu) 翌(朝・日)	the following (morning, day)
yonaka 夜中	midnight
-yoo (bi) 曜(日)	day of the week
yuki 雪	snow
yuube	last evening; an evening
yuugata 夕方	evening, dusk
yuuhan 夕飯	cf. yuushoku,(v. 8)

LESSON 13

anzen 安全	safety
au 会う	to fit, suit, agree
bakayaroo	fool, idiot
chadoo 茶道	tea ceremony
chigai 違い	difference
chikamichi 近道	short cut; near way
chikyuu 地球	the earth, globe
chittomo	(not) a bit, (not) in the least
doresu	dress
eigakan 映画館	movie theatre
enryo 遠慮	reserve, restraint
erabu 選ぶ	to choose, select
hen 辺	place, neighborhood
higashi 東	east
hima 暇	leisure, free time
himo	string
hiruma 昼間	daytime, by day
hoka 外	other
hoo 方	direction, part, side
hoohoo 方法	method, way

-ichi 一	1st in . . . , the best in. . .
ichiban, niban 一番, 二番	first, second; No.1, No. 2, etc.
i-en 以遠	. . . and beyond
i-gai 以外	outside of, other than
i-go 以後	later than; after
i-hoku 以北	. . . & northwards
i-joo 以上	more than; . . . & above
i-ka 以下	less than; . . . & below
i-nai 以内	within; inside of
i-nan 以南	. . . & southwards
i-rai 以来	later than, after, since
i-sei 以西	. . . & westwards
i-too 以東	. . . & eastwards
i-zen 以前	before, previous to
Jiyuutoo 自由党	the Liberal (Dem.) party
kaesu 返す	to give (send) back
-kan 館	building
katachi 形	form, shape
kazarimono 飾り物	decoration; ornament
kaze	a cold
kazu 数	number, figure
ki ga tsuku (o tsukeru) 気が付く	to be careful, to pay attention to
kimi 気味	feeling, sensation
ki ni iru 気に入る	to be pleased with, to like
kita 北	north
komu 込む (konde iru)	to be crowded
koogyoo 工業	industry
kudamono	fruit
kyuudoo 弓道	(the way of) archery
migi 右	right side
minami 南	south
mottomo 最も	the most
mukashi 昔	(in) old times; formerly
mukoo 無効	invalid, unavailable
nagasu 流す	to make flow, to pour, to wash away
nara	if; such being the case; as for
niru (nite iru) 似る	to be similar
nishi 西	west
odango	dumpling
oimootosan	cf. imooto, (v.5)
onaji 同じ	same
ooi 多い	many
osembei	(Japanese cracker; cracknel)
rusu	absence; not at home
ryoohoo 両方	both
saki 先	ahead; point, tip; prior future
seiyoo 西洋	the West (-ern countries)
sekai 世界	world
sero-teepu	Scotch tape
Shakaitoo 社会党	the Socialist party
shikashi	however; but
shikata	way of doing
Shintoo 神道	(shintoism; "way of the gods")
shoogakkoo 小学校	elementary school
-shuu 州	country; state (e.g. Illinois)
soozoo 想像	imagination
sukanai 好かない	unpleasant
suku (suite iru)	to be not crowded; to be empty or rather empty
sukunai 少ない	few; small (in number)
suteki (na)	grand, splendid; marvelous
suzushii 涼しい	cool
tada	simply, only; free of charge

teinei (na)	polite
teiryuujo 停留所	(bus) stop
tochuu 途中	on the way; halfway
tokai 都会	city
toki 時	time
tooyoo 東洋	the East (-ern countries)
tsugoo 都合	convenience; opportunity
tsukeru 付ける	to attach, to apply; to put on; to turn on
uchi 内(中)	the inside; within; among; while
umai (旨い)	sweet, good; skillfull
undoo 運動	physical exercise; movement
uso	lie, falsehood
yamazakura 山桜	wild cherry-tree
. . . yori	than . . . , from, since; at . . .
yoroshii	good
yuri	lily
zuibun 随分	extremely; fairly; nice
zutto	far, by far; all through . . .

LESSON 14

ataru 当る	to hit, to strike (on, against)
bara	rose
bijin 美人	a beauty, a beautiful woman
chikara 力	strength
daidokoro 台所	kitchen
dame	no good; useless
doobutsu 動物	animal
enjin	engine
fuku 吹く	to blow
gakumon 学問	learning, science
gakusha 学者	scholar
gendai 現代	modern times; the present age
ha 歯	tooth
hanareru 離れる	to leave; to be far away from
hata 旗	flag
hibachi 火ばち	brazier
hikaru 光る	to shine
hooku (fooku)	fork
ka 蚊	mosquito
kaburu	to wear (hat)
kado 角	corner; angle, edge
kaigan 海岸	seashore
kangaeru 考える	to think
katai 固い	hard, solid, stiff
kawaisoo (na)	pitiable, poor
kaze 風	wind
keiken 経験	experience
keisatsu 警察	police
kesshite (. . . nai) 決して	by no means; never
ketten 欠点	defect, fault
kinjo 近所	neighborhood
kokuden 国電	National Railways
kokutetsu 国鉄	" "
koro	time
kowareru	to break, to be broken
kowasu	to break, to smash, to damage
kurushii 苦しい	painful
kusa 草	grass
maneku 招く	to invite
mattaku 全く	quite, entirely
mawari 回り	round, surroundings; girth
mezurashii 珍しい	rare, unusual, nice, extraordinary

muri ni 無理に	by force, against one's will; immoderately
nageru 投げる	to throw
naosu 直す	to heal; to fix (up)
nihonryoori 日本料理	Japanese cooking (dishes)
odeko	forehead
okoru	to get angry
omawarisan	policeman
ooame 大雨	heavy rain
oosetsuma 応接間	drawing-room (reception room)
ryoori 料理	cooking, cuisine
saifu 財布	purse; wallet
sakki	some time ago; just now
sara	plate, dish
shachoo 社長	president (of a company)
shashoo 車掌	conductor
shiai 試合	match, game
shiito	seat
shumi 趣味	hobby
subarashii	splendid
taizai (suru) 滞在	stay, sojourn
tanoshii 楽しい	pleasant
tazuneru 尋(訪)ねる	to ask, to visit
toshokan 図書館	library
tsugi 次	next, following
tsureru 連れる	to take along
uchuu 宇宙	the space, the cosmos
ugoku 動く	to move, to be in motion
un 運	fate, destiny; one's lot
unwaruku 運悪く	unluckily, unfortunately
usotsuki	liar
uta 歌	song
yakeru 焼ける	to burn; to be roasted
yaku 焼く	to burn, to roast; to set fire to
yaku (ni tatsu) 役に立つ	(to be) useful, helpful
yasai 野菜	green vegetables
*yatsu	fellow, chap, guy
zairyoo 材料	materials

LESSON 15

ammari 余り	cf. amari (v. 11)
asobi 遊び	play, game, pastime
atarimae	obvious, natural
ban 晩	evening, night
dooshite	how; why
dooshitemo	at any cost; by any possibility
futa	cover, lid
goro	cf. konogoro,(v.11)
hanashigoe 話し声	voice (s) talking
hitotsu 一っ	one (thing); the same; cf. chotto, (v. 9)
ichinichijuu 一日中	all day long
ittai 一体	generally one body, the deuce; in fact
kuchi 口	mouth
machigai 間違い	mistake
massugu (na) 真直ぐ	straight
metta ni (... nai)	seldom
... mi ni 見に	(in order) to see..
miyage	cf. omiyage,(v. 9)
namakemono	lazy fellow
nanijin 何人	what nationality
nante ...	what ...;
naze	why
nozoku	to look, to peep

okureru 遅れる	to be late
omae お前	you (not to be used)
ongaku 音楽	music
otonashii	gentle, well-behaved
rikoo (na) 利口	clever, bright; sensible
rooka 廊下	corridor, passage (way)
shoosetsu 小説	novel, fiction
tadashii 正しい	right, correct
tokubetsu 特別	special, peculiar
urusai	noisy, annoying
yooji 用事	business, affairs

LESSON 16

amaru 余る	to be in excess, to be left over
arigatai	obliging, kind, welcome, blessed
ase 汗	perspiration
atsui 厚い	thick
awaseru 合わせる	to put together, to combine
boku (僕)	I (familiar)
chichi 乳	milk; breasts
chikazuku 近ずく	to approach
dansei 男性	male, man; masculine
-darake	covered with . . . , full of . . .
-dasu 出す	to start (doing)
deau 出会う	to come across; to meet (with)
dekiagaru でき上がる	to be completed, to be done
-domo	(humble suffix for plural)
doro (泥)	mud
-gachi	being apt to, being . . . most of the time
gaikokujin 外国人	cf. gaijin, (v. 1)
-gata	(polite suffix for plural)
gei 芸	trick, feat, stunt
go-shujin ご主人	(your) husband
gyuunyuu 牛乳	cow's milk
haiiro 灰色	ash-colored, gray
hanashiau 話し合う	to speak together
hanasu 放(離)す	to release, to let go
hareru 晴れる	to clear up
hassha 発車	departure (train. . .)
hikaku 比較	comparison
hiyu	metaphor
hoho (hoo)	cheeks
hokori	dust
hooboo 方々	everywhere, in all directions
horu 掘る	to dig
ichi 一	one
ichiichi 一々	one by one; in detail
ie 家	house
inoru 祈る	to pray
ippan ni 一般に	generally, commonly
ippo 一歩	one step
ippo-ippo 一歩一歩	step by step
ironna 色んな	cf. iroiro na, (v.11)
jampudai ジャンプ台	diving board
jimu 事務	business, affairs
josei 女性	woman, feminine
kagaku 科学	sciences
kagaku 化学	chemistry
-kake 掛け	being in the process of, half-(eaten . . .)
kakemono 掛け物	hanging scroll
-kakeru 掛ける	to be in the process

	of; to begin, start
kanashii 悲しい	sad
-kaneru	to be unable to
kanjoo 感情	feeling
-kata 方	way of (doing, . . .)
katei 家庭	family
katsudoo 活動	activity
kawaru 変る	to change to be altered
kawaru-gawaru	alternately, by turns
kemono 獣	(beasts with hair)
kesu 消す	to put out; to cross out; to turn off
kikaeru 着替える	to change clothes
kimeru 決める	to decide, to resolve
-komu 込む	(something like the idea of "into . . . ")
kompon 根本	root, basis
koori 氷	ice
korosu 殺す	to kill
kumoru 曇る	to be cloudy
kuniguni 国々	countries
kyuu (ni) 急	sudden (ly)
maneru	to imitate, to ape
mappadaka 真裸	stark-naked(ness)
mawaru 回る	to be round; to resolve
mazeawaseru 混ぜ合わせる	to mix together
mecha-mecha	in disorder; mess; wreck
meshiagaru 召し上がる	to eat, to drink (honorific)
migaku	to polish
mochiageru 持ち上げる	to hold up, to raise
momo	thighs
mooshiageru 申し上げる	to say (humble)
mooshi-kaneru 申しかねる	to be unable to say
moosu 申す	to say, to tell (humble)
motareru	to lean on (against)
naka 仲	relations, terms
-naosu 直す	to do over again

natsufuku 夏服	summer clothes
netsu 熱	fever
-nichi 日	. . . days
nichinichi 日々	day by day, daily
-nikui	difficult to . . .
nokoru 残る	to be left over, to remain
norikaeru 乗り換える	to transfer (trains)
norimono 乗物	vehicle
nuru 塗る	to paint, to daub
oikakeru 追い掛ける	to chase, to run after
okonau 行う	to do, to perform
okurimono 贈り物	gift
oo- 大	large, big, great, . . .
otona 大人	adult, grown-up
ou 追う	to pursue, run after to chase
-(p) panashi	being left as it was
-ppoi	. . . in excess; prone to . . .
-ra	(plural suffix)
risoo 理想	ideal
sagaru 下がる	to be suspended, to hang down
sageru 下げる	to hang; to lower, to bring down
sashiageru 差し上げる	to give (polite)
sashikomu 射し込む	to shine in, into (sun, etc.)
sasu 差す	to thrust forward; to offer
satsu 札	(bank) note, bill
shi-kaneru	to be unable to do
shiraseru 知らせる	to inform
shujin 主人	head of the family, master, husband
sukasu 透かす	to leave a space, to look through
ta 田	rice field
tabi	time, occasion
tachiagaru 立ち上がる	to stand up
takara 宝	treasure
-tate	just, fresh . . .

-te 手	man, person
-teki (na) 的	(suffix for making nouns into quality nouns)
(shigoto ga) te ni tsukanai (仕事が)手に付かない	cannot go about one's work
tettei 徹底	thoroughness, completeness
tobikomu 飛び込む	to jump in
tokoro-dokoro 所々	here & there
tomo 供	attendant, companion
tootoi	holy; august; noble; sacred
tootoo	at last
toriageru 取り上げる	to take up
torikaeru 取り替える	to exchange
ueru 植える	to plant
umu 産む	to give birth; to lay (eggs)
wakareru 別(分)かれる	to part from; to be divided
wakari-kaneru	to be unable to understand
ware	I (plain)
-yasui	easy to . . .
yatto	at last, finally; just, narrowly, only
zatto	roughly, approximately
zettai (ni) 絶対	absoluteness; absolutely

LESSON 17

baketsu	bucket
beddo	cf. betto, (v. 7)
biyooin 美容院	beauty salon (parlor)
botsubotsu	little by little; dropping as it were
chanto	perfectly; properly safely
chizu 地図	map, chart
daijin 大臣	a (State) minister
dandan	gradually
dondon	rapidly, steadily
fueru	to increase
gareeji	garage
gomi	dust, dirt
gozaru	(polite of aru, v.5)
haa	yes; well; I see; ha!
haeru	to come out, to grow
harukaze 春風	spring breeze (wind)
hayashi 林	grove
hitoyasumi 一休み	a rest
hombako 本箱	book-case
ikitai 行きたい	dying to go, wishing to go
imagoro 今ごろ	(about) this time, by this time
itadaku	to receive(humble)
jumbi 準備	preparation(s)
kabi	mold, mildew
kimochiyoku 気持ち良く	pleasantly, agreeably
kooban 交番	police box
kuyashii (悔しい)	vexing; regrettable
kyakuma 客間	parlor, drawing room
mainen 毎年	cf. maitoshi, (v. 11)
mama	as, as it is
mendoo	trouble; troublesome
meron	melon
mi 実	fruit, nut, seed

nabeyaki — scallop(ed)
nakunaru — to get lost; to die
nakusu — to lose
namakeru — to be idle; to neglect
nimotsu 荷物 — load, baggage
obenjo お便所 — cf. benjo (v.5)
obentoo お弁当 — cf. bentoo, (v. 8)
oboosan — a Buddhist priest, a bonze, a monk
osara — cf. sara, (v.14)
oya — oh! (surprise)
reizooko 冷蔵庫 — refrigerator, freezer
ryooshuusho 領収書 — receipt
saa — come now; let me see; well . . .; come on
saakasu — circus (show)
sabishii 寂(淋)しい — lonesome
sebiro 背広 — gentleman's suit
sen 線 — line
senaka 背中 — the back
shimau — to finish, to (. . .) completely
shiraberu 調べる — to investigate
soba — buckwheat; noodles
soyosoyo — gently (breeze, wind)
sukkari — entirely, completely
suteru 捨てる — to throw away
sutoraiki — strike
tamaranai — cannot bear; cannot help doing . . .
tame — (for the) sake (of); benefit; because of
tanomu 頼む — to request, to beg
tokkyuu 特急 — superexpress train
-ya (san) 屋(さん) — -shop; man who sells . .
yane 屋根 — roof
yukkuri — slowly

LESSON 18

arashi (嵐) — storm
bimboo 貧乏 — poor
bonyari — absent-minded; careless
booringu — bowling
budooshu ぶどう酒 — wine
daijoobu 大丈夫 — safe; all right
fumajime — lack of sincerity; frivolous, unsteady
fushigi 不思議 — strange; marvel, wonder
hazukashii 恥ずかしい — shy; ashamed; bashful
ike 池 — pond
itazura — mischief
itoko — cousin
ittoo, nitoo 一等, 二等 — 1st class, 2nd c. (train); 1st place
kakureru 隠れる — to hide, to conceal oneself
kamau 構う — to care about
kempoo 憲法 — Constitution
kinembi 記念日 — memorial day; commemoration day
kinodoku (気の毒) — pitiful, unfortunate
mata (又) — and; besides; again; as well
mizuumi 湖 — lake
mo — and; as well as; even . . .

mochiron	of course
momo 桃	peach
nami 波	wave
nigeru 逃げる	to flee, to run away
nikai 二階	upper storey, 2nd floor; 2 storeys
obi 帯	belt, sash
osashimi	raw fish slices
otaku お宅	(your) house, you
raku (na) 楽	comfortable, easy
ryooriya 料理屋	restaurant
sakubun 作文	composition, writing
sanrinsha 三輪車	tricycle; 3-wheeler
sashitsukae	inconvenience, objection
-sei 製	make, manufacture; made in...
semmenjo 洗面所	lavatory; washroom
shi 市	city
-shi 師	teacher
shinario raitaa	scenario writer
shoojiki 正直	honest; uprightness
sotsugyoosei 卒業生	graduate; alumnus (-a)
tetsudau 手伝う	to help; to lend a helping hand
toshiyori 年寄	old (aged) person
urayamashii	enviable
urikireru 売り切れる	to be sold out
yogosu	to stain, to soil
yoshuu 予習	preparation of lessons

LESSON 19

boo 棒	stick, pole
choojoo 頂上	top, peak, summit
daiya	diamond
dakedo	(desu keredomo)
darui	languid, tired; indolent
dearuku 出歩く	to gad about, go out
doobutsuen 動物園	zoo, zoological garden
furi 振り	style of dressing; air; pose (as); pretension
futoru 太る	grow fat
ga	but
gakkari	disappointed; discouraging
goyoo ご用	cf. yooji, (v.15) (honorif.)
haisha 歯医者	dentist
harubaru	all the way; from afar
ichiba 市場	market (place)
iken 意見	opinion
ippoo 一方	one side; a party; one hand
isshookemmei 一生懸命	whole-heartedly; with all one's might
jitsu ni 実に	indeed; extremely
jootatsu 上達	progress, proficiency
-juu 中	cf. -chuu, (v.12)
kawari 代り	substitute; instead (of); second helping
keredo (mo)	but
ki ni naru 気になる	to feel like (doing); to feel uneasy about
kozutsumi 小包	parcel
kusaru 腐る	to be stale, bad, rotten
kuse 癖	habit, vice

-kuse ni	and yet, though, when (reproach, irony, humor)
kutabireru	to be exhausted
kyaku 客	cf. okyakusan, (v.5)
makeru 負ける	to be defeated, to lose; to reduce to make cheaper
maniau 間に合う	to be in time (for)
mitsukaru 見付かる	to be found
mochi 持ち	wear, durability
monku 文句	objection; complaint words
moofu 毛布	blanket
nemutai 眠たい	cf. nemui (v. 10)
nezumi	rat; mouse
nusumu 盗む	to steal
odoroku 驚く	to be surprised
okosu 起こす	to awake, to arouse; to give rise to
onaka	stomach; belly
osumoosan	sumoo wrestler
-rashii	(it looks) like ...; it seems (that ..); worthy of the name
retsu 列	row, line
ryooshin 両親	parents
saiwai 幸い	happiness; happy, lucky
sawagu 騒ぐ	to make noise; to be excited
sekkaku	expressly, specially, with (much) trouble
shikakui 四角い	square, four-cornered
shufu 首府	capital (city)
shuumatsu 週末	week-end
suppai	cf. sui, (v. 7)
taiheiyoo 太平洋	Pacific Ocean
taoreru 倒れる	to fall down; to collapse
tasukaru 助かる	to be saved; to be of help
tasukeru 助ける	to help; to rescue
Tennoo 天皇	the Emperor
tobiagaru 飛び上がる	to spring up; to jump to one's feet
tsutsuji	azalea
ukeru 受ける	to receive; to get; take (examination or so)
usugi 薄着	light dress; thin clothing
yogoreru	to become dirty; to be soiled

LESSON 20

aite 相手	companion, partner; the other, opponent
akeshime	opening and closing
aketate	" " "
ana 穴	hole
bikkuri	surprise (d); astonishment
bun 文	cf. bunshoo, (v. 8)
daiku (san) 大工(さん)	carpenter
de-hairi 出はいり	(to have) access, going in and out
denki 電気	electricity
fuku	to wipe; to mop; to scrub
gehin 下品	low, vulgar, mean
genki yoku 元気よく	in high spirits, cheerfully
go 後	after that; afterwards
hageshii 激しい	violent, strong
hi 火	fire
hiraku 開く	to open
hyakushoo 百姓	farmer; peasant
iki-iki 生き生き	lively, vividly, full of life

imin 移民	emigration
jiyuu 自由	freedom; free
karu 刈る	to cut, to trim
kawaku	to be dry
kekka 結果	result; outcome
kieru 消える	to be put out, to be extinguished; to die out; to melt away
kireru 切れる	to break, to be broken (cut); to cut (well); to be short of
kissaten 喫茶店	tea house
kitai 期待	expectation, hope
koogai 郊外	suburbs, outskirts
kowaremono こわれ物	fragile article
kurushii me ni au 苦しい目に合う	to have a bitter experience, to have a hard time
magaru 曲がる	to turn; to be bent
maiban 毎晩	every evening (night)
marason	marathon (race), cross-country
migihidari 右左	right and left
mushiatsui 蒸し暑い	sultry; muggy; stuffy
nodo	throat
odori 踊り	dancing; dance
odoru 踊る	to dance
ohima お暇	(honorif. for "hima", cf. v. 13)
okosan お子さん	cf.ko,(v.4 honorif.)
omise お店	cf. mise, (v. 2)
oosawagi 大騒ぎ	great uproar; fuss; merry-making
osoreirimasu 恐れ入ります	excuse me, I am sorry
oyasumi お休み	cf. yasumi,(v. 6)
rei 例	example
sarariiman	salaried man, office worker
seikoo 成功	success
seki 席	seat
shokudoo 食堂	dining-room
sugoi	terrible, terrific; extraordinary
suidoo 水道	water service (supply); water pipe
-tari . . . -tari	now . . now. .; some . . . others; sometimes . . . sometimes . . .
tekitoo 適当	fit, suitable
toreru 取れる	to come off; to come out; to be obtained
tsuku	to be lighted; to touch, to be stained with; to join
ukabu 浮かぶ	to float; rise to surface; to come across one's mind
usugurai 薄暗い	gloomy, dim
uwagi 上着	coat
yatte-kuru	to come (round); to show up; to arrive
yuka 床	floor
zurui	cunning

LESSON 21

abura 油	oil
-ban 番	number . . .
basho 場所	place
betsu 別	special; another; distinction
burudoozaa	bulldozer
chawan 茶わん	rice bowl; tea-cup

chikatetsu 地下鉄	subway, underground railway
doogu 道具	tool, instrument, appliance
feribooto	ferry-boat
hitobito 人々	people
igaku 医学	medical science; Medicine
kikai 機会	opportunity, chance
kisetsu 季節	season
kuroo 苦労	troubles, hardships
kurushimu 苦しむ	to suffer, to be in pain
kyooiku 教育	education
maishuu 毎週	every week
mawarimichi 回り道	roundabout way; detour
mikka 三日	the 3rd (of the month); 3 days
minasan (minasama) 皆さん (皆様)	you all, all of you
modoru (戻る)	to return
mushi 虫	insect, worm
naka goro 中ごろ	about the middle (of the month, or so)
naraberu 並べる	to line up, to arrange; to put side by side
oningyoo お人形	cf. ningyoo, (v. 3)
osaki ni (e) お先に	please go first; after you
osu 押す	to push
otenki お天気	cf. tenki (v. 6)
pasu	pass, free ticket; passing
puree-gaido	play guide
rajioyasan	radio-shop; man who repairs radio sets
soobetsukai 送別会	farewell party
tetsudai 手伝い	help, assistance, aid
tooka 十日	the 10th (of the month); 10 days
tsuchi 土	earth; soil, ground
tsuzuki 続き	continuation, row, series; steady (weather)
ureru 売れる	to sell, to be in demand
yomitoru 読み取る	to read another's mind, to grasp the meaning
yoo	way, manner; sort; appearance; like
... yoo ni	like ...; in order to, so as to ...
yu 湯	hot water

LESSON 22

bumpoo 文法	grammar
dooji (ni) 同時	(at) the same time
furu 振る	to wave (flag, hat); to shake; to swing
haku	to wear, to put on (shoes, socks, pants)
hanauta 鼻うた	humming (of a song)
hige	mustache, beard, whiskers
ichido, nido, sando ... 一度, 二度, 三度	once, twice, three times, ...
iwau 祝う	to celebrate; to congratulate
juugo (no toki) 十五	at fifteen; when 15 (years old)
kaidan 階段	steps, stairs; staircase
-kan 間	for a period of

	...; between... and...
kanningu	cheating (in exams)
kookoo 高校	(short for "kootoogakkoo")
koshi 腰	waist, loins, hips
make 負け	defeat, loss
mazushii 貧しい	poor, needy
migite 右手	the right hand
-nagara	while...; though
nigedasu 逃げ出す	to run away, to flee
ojama	obstacle, interference; disturbance
omoidasu 思い出す	to recall, to remember
sayo(o) nara	good-bye
shaberu	shovel
shinseki	a relative; kinsfolk
shooboosha 消防車	fire engine
shunkan 瞬間	moment, instant
soru	to shave
suitchi	switch
tabi ni 度に	whenever
tabigoto ni 度毎に	whenever
tanjoobi 誕生日	birthday
tatsu	to pass, to elapse, to go by (time)
... to	that ...
tobidasu 飛び出す	to fly out; to jump out; to run out (away)
totan ni	just as, in the act of, in the very moment
(uso o) tsuku	to tell a lie
tsuzuku 続く	to continue, to go in succession
yamamichi 山道	mountain path
yuubinya san 郵便屋さん	postman, mailman
zannen 残念	regret; chagrin; regrettable